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JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 43. No. 11

4 April 1936

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*A view of the Liverpool University School of Architecture Exhibition
at the Building Centre*

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Journal

THE KING'S PATRONAGE AND GOLD MEDAL

We are pleased to be able to announce that the King, having been approached with regard to His Majesty's Patronage of the Institute, the following gratifying reply has been received by the President:—

Privy Purse Office,
Buckingham Palace, S.W.

24 March 1936.

Dear Sir,—I am commanded by The King to inform you that His Majesty has been graciously pleased to grant his Patronage to the Royal Institute of British Architects.

Yours truly,

WIGRAM,

Keeper of the Privy Purse.

An intimation had previously been received that His Majesty would be pleased to continue to give annually the Royal Gold Medal for Architecture.

At the foot of the next page is a photograph of the first opening of the Loyal Address to His Majesty which was sent on his accession. The full Address was printed in the JOURNAL of 8 February. It has been inscribed on vellum by Mr. Graily Hewitt and bound in morocco leather.

MR. FRANK MEARS, A.R.S.A.

Mr. Frank Mears [F.], has been elected an Associate Member of the Royal Scottish Academy.

FORTHCOMING INSTITUTE MEETINGS

On Monday next, 6 April, Mr. Charles Holden will receive the eighty-seventh Royal Gold Medal to be presented by the Sovereign through the R.I.B.A. After Easter the first meeting will be on 20 April, when Mr. H. A. Dod will read a paper on Library Planning. Mr. Dod is now building one of the most important library buildings to be erected in this country in recent years, the new Liverpool University Library. Library design is a subject which should increasingly engage the attention of architects. It is probable that the coming years will give the profession many more opportunities for library building than the past. The librarians and the public authorities and committees who are their masters are becoming more aware

than before of the cultural value of good library buildings. The R.I.B.A. of the library world, the Library Association, is taking the matter seriously, and now has a library buildings committee, on which the R.I.B.A. is represented by its librarian and by other members; also as the result of a munificent grant from the Rockefeller Trust the L.A. has been able to send investigators abroad and throughout the British Isles to survey present library practice in administration and building. The results of this survey will be available in due course, and should provide a useful basis for the progress which is so urgently wanted in this country.

THE DEMAND FOR TOWN PLANNERS

In a recent paper to the Town Planning Institution on "The Work of a Planning Consultant," Mr. Albert E. Brookes referred to the growing need for fully qualified planning consultants. In recent years much pressure has been brought to bear on local authorities to complete the schemes begun under the 1925 Act, with the result that there has been a demand for planners which cannot at present be properly met by the supply of qualified men. Authorities have frequently been driven to engage planning assistants whose experience and professional qualifications are below the standard which work of this type should require. There are many opportunities in front of architects who possess recognised town-planning qualifications; one person who is intimately concerned with the business of recommending planners for posts has stated that there are always now more posts to be filled than there are men capable of filling them. Architects have always taken a leading place in the town-planning world. Our profession can flatter itself with the thought that many, if not most, of those in this country whose names are household words wherever town and country planning is discussed are members of the R.I.B.A. But what is wanted now is a large body of younger architects to continue this tradition of the architect-planner combination.

The R.I.B.A. gives a diploma in town planning to those of its members who pass the examination run by the Town-Planning Joint Examination Board. This

Board is representative of the R.I.B.A., the Chartered Surveyors' Institution, the Institution of Municipal and County Engineers and the Town-Planning Institute. The examination is also the qualifying final examination for membership of the T.P.I.; successful candidates qualifying for Associate membership of the T.P.I. after a year's practical experience. Full particulars of the examination can be found in the R.I.B.A. "membership" handbook.

THE ANNUAL REPORT

The next number of the JOURNAL will contain the Annual Report; a document which grows each year in interest, importance and with them in size. On the face of it forty or so pages of report are not attractive to people who normally open their JOURNAL for five minutes' light fun. Nor can we relieve the affair for them by sugaring the pill in the usual journalistic way by adding pictures; even if there was room, which there is not, it would be difficult to find apposite pictures, unless perhaps of the Committee Chairman, to relieve the burden of a journal full of record. All of which merely gives an opportunity for saying how necessary it is that members should read the report if they are to take their full share in control of the Institute's affairs.

THE LIVERPOOL SCHOOL EXHIBITION

On Monday last Professor Gropius opened an exhibition at the Building Centre of work by past and present Liverpool University School students. The Earl of Derby, Chancellor of the University, was in the chair and introduced Professor Gropius. The Vice-Chancellor, Sir Hector Hetherington, was also present and spoke, as did Professor Budden. It was a pleasant occasion, and, as all the Liverpool speakers emphasised with Lancashire pride, an auspicious one, being the first exhibition of a non-London school's work in the capital. Professor Gropius's address was a brilliant and constructive survey of the place of architecture and architectural education in the modern world. We wish we could find room to publish it here, but probably it will appear in full elsewhere so that members may have an opportunity of relating Professor Gropius's many ideas and his pregnant philosophies to the papers and discussion on architectural education published in this JOURNAL.

The title of the exhibition is Architects in the Making. First "the School," its buildings and the background; next "the Course," the system; third, "Theoretic, Historical and Technical Studies"; fourth, "Construction"; fifth, "Design," and sixth, "Town and Country Planning." Above the drawings and photographs is a frieze, bold and clear, of buildings by past students. The show will be open until 11 April.

WORKING DRAWINGS EXHIBITION

The attention of members is drawn to the annual exhibition of architects' working drawings, which will be held at the Institute from 28 April to 5 May, inclusive. This exhibition is an unostentatious but important side-line of the R.I.B.A. Board of Architectural Education's work from which all members can benefit, not merely the students, for whom, however, a special evening has been arranged, on 28 April at 8 p.m., when the architects of the buildings of which drawings are shown, or their representatives, will be present to explain the drawings. There will be refreshments at this evening meeting, and no tickets are required.

"THINGS TO COME"

We believe that the R.I.B.A. building appears in Wells's "Things to Come"—a background example of what architecture was in the degenerate nineteen-thirties. We, and members wherever the film is seen, will no doubt feel a touch of pride at this indirect glory. A more cryptic reference to the R.I.B.A., inspired by the film, appeared in a lively criticism by Alistair Cooke in *The Listener*: "... though he would be a great man indeed who showed in human faces and behaviour the development of human psychology over the next hundred years, I'm afraid that unless the thing's attempted, unless we hear people using language and see them using gesture differently from us, it's no good telling us that we are in 2036: it's just a fancy dress ball, here and now, at the R.I.B.A." We don't know whether this reference, presumably prophetic, to the activities of the Social Committee is rude or polite: in either case we are flattered that *The Listener's* widespread and unprofessional public should have such a clear idea of what a fancy dress dance at the R.I.B.A. would be like and that they should apparently know without instruction just what our famous initials stand for.

To His
Cellent

Most Ex
Majesty



By the Grace of God
of Great Britain Ireland
& the British Dominions
beyond the Seas King
Defender of the Faith
Emperor of India.

May it please Your Majesty

E. Your dutiful
subjects the
President and
Council, on behalf of
the Members of the Royal
Institute of British Ar-
chitects, and of the Socie-
ties both in the United
Kingdom and in the Do-
minions and Colonies
beyond the Seas in alli-
ance therewith, beg leave
loyally and respectfully

ARCHITECTURAL EDUCATION

BY W. H. ANSELL, F.R.I.B.A.

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 23 MARCH, AT 8 P.M.

THE PRESIDENT (MR. PERCY THOMAS) IN THE CHAIR.

Of all the subjects which have been discussed by this Institute during the last hundred years, that which appears most frequently and has been in many ways the hardest worked, is architectural education. It would appear that the major concern of the profession has been the upbringing of the architectural infant.

I find the same desire to talk about education in those engaged in the general teaching profession. Headmasters and others interested are always conferring with one another about it. And, while conferences multiply and arguments thicken, the young person persists in growing up, even in taking an intelligent interest in its own training, and, what is still more disconcerting, often refuting in practice the theories of its teachers.

The culmination of the concern of the R.I.B.A., with architectural education came with the Conference of 1924. This was a genuine conference. Papers were read and speeches made by delegates from all over the world. A letter from Professor Lethaby was read which was like a ray of clear sunlight projected into a slightly misty atmosphere. Many who were unable to attend sent their papers to be included in the printed proceedings, and Professor Budden contributed a masterly summing-up of the whole matter. It was confidently asserted (or quoted) that the worst punishment which could be inflicted on human kind would be to condemn it to live without architects; a prospect which, it must be admitted, is viewed with considerably more equanimity by the rest of the world than by the architects. At the end of the week when the meetings were over and the Professors had departed, our feelings were perhaps best expressed in the two words "enough said."

The Conference was, however, by no means useless, and its effect on Architectural Education in England was all to the good.

France and America—The Beaux-Arts Influence

There is no need to stress here the influence on architectural education of the great French school, L'Ecole Nationale Supérieure des Beaux-Arts in Paris. It is the progenitor of collegiate systems of training all over the world.

The school itself is a highly centralised Institution. There are regional schools in certain provincial cities, but these work on the same programmes and take part simultaneously in the same competitions as the Beaux-Arts. Their designs are sent to Paris to be judged. Beaux-Arts training in design is continuously competitive.

The full course is seldom completed in less than five years—some students, indeed, continue until the age-limit, 27 years, forbids them competing further for the great prizes which are the *clou* of the Beaux-Arts system.

The actual work of the students is done in the "Ateliers," of which only two or three are in the school itself. The majority, where most of the students work and prepare their *projets*, are outside the school, controlled by practising architects, and are, for the most part, housed in the same rooms as those in which the patron's practice is carried on.

The actual contact of the student with building work may be small, but the fact that a practice is being conducted in the "Atelier" provides a link with reality that is sometimes lacking in more academical institutions.

America organised her architectural education on a system inspired by the French School; her first Collegiate School was formed as long ago as 1865.

The early "critics" or design masters were almost all Frenchmen, but American architects trained in Paris soon reinforced their numbers, and a Society of Beaux-Arts Architects was formed. Its members founded and supported the Beaux-Arts Institute of Design. It was originally intended that this should provide problems and programmes for those students not able to attend a Collegiate school, and for such schools as could not provide first-class tuition in design.

The convenience of ready-made programmes and the value of the judgments upon the finished designs—for the Beaux-Arts Institute not only sets the programmes, but judges the results—has resulted in the majority of American Collegiate schools making the Institute competitions an integral part of their curriculum.

Winning designs are published so that students can see what have been considered to be the best solutions of the problems on which they have been working and can compare them with their own.

One danger of the system may be that some schools may attach more importance to a fine list of Institute winners than to other basic but less spectacular forms of training.

It is certain that the tremendous development of civic life in America in the years before and after the turn of the century would have found the American architects ill-prepared for the opportunities it provided, had it not been for the Beaux-Arts trained men. They, by reason of that training, were fully capable of tackling the big, new problems in a big imaginative way.

The English Compromise—Articled Pupilage and Art Schools

The English system, it will not surprise you to hear, was something of a compromise. It began with the provision in various institutions, such as schools of art and technical colleges, of design and construction classes in the evening for the benefit of those already working in offices in the daytime.

Up to the war the pupilage system was still flourishing. To be a pupil in the office of a busy, enthusiastic architect with a good class clientele was a heartening thing. There was little or no definite tuition. Work was in progress, and the

sooner a pupil made himself efficient enough to take a post in the preparation of working drawings, the better for him.

There were few opportunities for the making of sketch designs by the pupil, but, to set against this, the fact that all drawings had to pass the test of the builder's foreman was a fine, hard discipline.

There was a loyalty to the office and a genuine *esprit de corps* which went to the building up of character, and the feeling of being in touch with life and work gave a sense of reality to each day's affairs.

The limitations of the system were, however, clear and beyond dispute. Good offices were not common.

The training was unorganised and haphazard, and the success of collegiate training in France and America convinced many architects that such a system was desirable in England.

The First English Architectural Schools

There had been for some time grave doubts as to the power of the pupilage system to adapt itself to changing conditions of life and practice. As long ago as 1892 there was a proposal to set up a school of architecture in the Sheffield School of Art, and in 1894 the Day School at Liverpool was actually founded.

It provided a two-year course only. Students who entered and received their certificate did so with the idea of being articled to practising architects on the completion of the course, when the certificate might count as part of the premium required for their pupilage.

In 1902 the Liverpool School and in 1906 the Architectural Association had so developed their full-time three-year courses that they received the exemption of the R.I.B.A. from the Intermediate examination. It was not until 1920, owing of course to the war, that the same two schools with five-year courses qualified for the exemption from the R.I.B.A. final examination, which carried with it the Associateship of the Institute.

The three and five-year system of courses continues at the present day, and in the United Kingdom there are now twelve schools, providing both three-year and five-year courses, and eight providing three-year courses only.

The English system drew inspiration from both France and America. It may have suffered a little from inexperience, but in no way from lack

of enthusiasm, and I cannot refrain here from acknowledging the debt which architectural education owes to those two great leaders, Robert Atkinson and Charles Reilly. Atkinson's visit to America in 1919, combined with his previous knowledge of the Beaux-Arts, resulted in valuable modifications of English procedure, which, nevertheless, developed on national lines, and in a few years was in no way inferior to the American.

The "Problem" Method

The one thing now common to all is the importance of "design"—as a subject, the "problem" method, involving a carefully thought-out programme and demanding from the student a preliminary sketch and a more or less fully worked-out scheme, being universally followed.

Much the largest part of the students' time is taken up by these exercises. His powers of thinking and of doing are developed together. The accumulated experience of all the schools has but served to confirm the belief that this system, combined with judicious lecture courses, and with the study of existing buildings old and new, is still the best method of architectural education that has yet been evolved.

Nothing is static, however, least of all a system of architectural education. In France, in America and in England there have been doubts as to the flexibility of systems, as to their power of adaptation to the rapidly changing conditions of modern life, and of training men who shall be able to take part in satisfying the demands of that life.

I am not so much concerned with changes of fashion as with something far deeper. Fashion, particularly in decoration, swings over so rapidly that the period merchants have already arrived at Edwardian times, which were here but yesterday, and what they will do when they overtake the present time and find that the only past period left to be copied is still in the future, I cannot imagine.

Columbia University—Dean Hudnut's Report

I have been interested to see that in the American architectural journal, the *Architectural Forum*,* for February of last year are published reports of an

investigating committee and Mr. Joseph Hudnut, who was then acting Dean of the School of Architecture at Columbia University, New York.

You will, I am sure, forgive me for quoting from these reports. The *Forum* is in the library here, and should certainly be read by all who are engaged in teaching. The changes recommended are interesting, because they curiously resemble what is already the practice at our best English schools.

The Committee's report begins by describing two types of school: the Stylistic and the Organic.

The Stylistic is what its name implies; it is, I suggest, set up that it may the more easily be knocked down, and can scarcely be taken as a fair description of any school, but rather as an exaggeration of the defects of one particular type of academic school.

The Organic school is compared with this, and is put forward as the ideal to be aimed at. It does not abandon the problem method, but seeks to make it deal more closely with actualities and with fundamental principles; it also eliminates competition.

The importance of the nurture and development of the student's creative faculties is stressed, also that a student must be educated mainly through his own effort.

Over-emphasis on the presentation of drawings is deprecated; the teacher must guide the student, not do the boy's thinking for him; history is to be taught as the architectural expressions of civilisations; construction must be closely related to the architectural problem. Universities must fundamentally revise their point of view toward the Architectural School. This must not be compressed into the regulatory framework and system of the University, but to put it bluntly, be allowed to do pretty well as it likes.

The Committee sums up by stating the things it believes to be essential, which are:—

- (a) A flexible curriculum, particularly as to the time allotted to each student to complete his training.
- (b) Elimination of competition as a regular practice.
- (c) Stimulation of creative instinct and logical thought.

* *Architectural Forum*, New York, Feb. 1935, p. 163 et seq. Education of the Architect. The Architects' Committee Reports on Columbia's School of Architecture. Report of Dean Hudnut, 30 June 1934. Columbia changes her methods.

- (d) A true relation between the various branches of study, design and construction, construction and mathematics, drawing and design, design and history.
- (e) Contacts with leaders of architecture and of other professions : art, music, drama.

The report ends by suggesting that the number of students in a school should be limited to 100, which should be divided into small groups of 20 or 25, and that their instructors should be practising architects.

Dean Hudnut, in his first annual report, which is a most inspiring document, amplifies the Committee's suggestions, and sets out the principles on which the school will be conducted. Again the linking up of architectural training with reality, the cultivation of a scientific method and habits of thought, and the new relationship of architecture to society, are stressed as desirable objectives. Dean Hudnut considers "Whatever beauty he, the architect, may achieve, will be a beauty wholly in accord with those intellectual satisfactions which arise from the command of technique and from a consciousness of social usefulness."

Finally, in the *Forum* is given a more detailed outline of the actual procedure at Columbia, showing again that the problem method is retained, but the competition method is abandoned for major problems. Students are permitted to enter one competition only in any academic year.

In a letter to me Dean Hudnut described the basic idea of the experiment as "the apprehension of architecture as an art closely integrated with a scientific study of human environment," and Professor Leopold Arnaud, writing to me on the two years' results of the changes, says that the major change is in the closer association of design and construction, as well as in the insistence of the fact that the school teaches but one subject, "Architecture," and that every course in the school is but a small branch and specialisation of this one subject.

In pursuance of the aim of linking up training with reality, Columbia fourth-year students, assisted by a group of architects, engineers and realtors, made a systematic study of an area of 53 acres near Port Chester, New York, which comprised a fine piece of wooded land extending along the Sound. Plans were made for the streets, recreational

areas and other community facilities. A number of typical house plans were prepared and a financial and operating budget. An excellent piece of town planning experience. The Architectural School of the Massachusetts Institute of Technology has gone even further. It has introduced for first-year students a course which involves the purchase of a site, the planning of a moderate-sized house, the writing of the specification, the selection of a contractor and supervision of the construction. When it is finished the house is to be sold and the proceeds used to finance the building of another house for the next year's students.

I should not be surprised to hear that it has been found that the first year is a little early for this particular piece of training.

I have taken rather long in describing the Columbia experiment, and perhaps its consideration is more suited to a Board of Architectural Education than to this general meeting, but I felt it to be rather a compliment to the professors and teachers in the English schools that something so near to their own system had been evolved in America.

Conditions in England

For fifteen years in England students have been passing from the five-year school courses into the profession at large—over a thousand school-trained men now must have crossed the line and be engaged in some kind of practice. Is it not time to enquire whether our system is meeting modern needs or whether changes are desirable?

There have been expressions of discontent. Some architects are always protesting that the old type of pupil was far more useful in an office than the school-trained man; that the schools have an undue bias towards modernism in design; that their teaching is divorced from reality. In the architectural press of late there have been letters from students and others expressing a somewhat vague but real dissatisfaction with some school methods. It appears to be a ground for complaint here that the schools have an undue bias towards traditionalism in design, and that their teaching and particularly their problem subjects are divorced from reality. Divorce from reality appears to be a common denominator. Whether these complaints are justified or not, they must be faced. As to the architects, because the support of the profession is necessary for the success of the schools (where the one is given freely the other follows naturally and pro-

portionately), and as to the students, because the enthusiasm of the students is such an important factor in architectural training, that without it but little can be accomplished.

It must sometimes be discouraging to both teachers and students that so few people even in the profession know what the schools are doing. Their work cannot be judged by the drawings sent in for the Institute prizes; a better showing is made, perhaps, in those two exhibitions to which all schools send examples of their work, but even in these much of the work is of necessity hidden in colossal portfolios.

Only those, I fear, who have served on the Visiting Board and seen the work in the Schools themselves, can fairly judge of the enormous improvement which these have produced in the general standard of professional attainment as compared with the work of men of the same age thirty or forty years ago.

In one respect, we are fortunate in this country. The organisation, that was so wisely created, of the Board of Architectural Education and the Visiting Board have provided for us a Committee of Investigation, which is continuously in session.

The presence of two masters on the Visiting Board has benefited them, the schools they visit, and their own schools.

The Schools Committee, composed principally of masters with a leaven, or ought I to call it an alloy? of practising architects, has served to bring up the standard of weaker schools by the interchange of ideas at its meetings, and the pooling of the results of experience.

The machinery is there and apparently in good order. What of the motive force?

The first thing that occurs to an enquirer is to ask whether the educators have a clear idea of the kind of architect they are trying to produce. I am not suggesting that an architectural student is an inert mass of plastic material ready to be moulded into any shape preferred by the masters. He or she must be considered as an ally, not as the subject of experiment.

Changes in Professional Practice—Private and Official Architects

It is clear to all observers that the professional practice of architecture is undergoing drastic changes in this age. At one time every pupil entering an office looked forward with confidence

to a practice of his own. After the pupilage was over he spent a few years as an "improver" in other offices, the theory being that he was the one being improved. Usually he changed fairly often in order to widen and vary his experience, and in time assisted by the winning of a competition or the nepotism of overtrustful relatives he set up his own office and took the plunge.

There was usually a certain amount of washing available to eke out slack times. Expenses were small. The sense of freedom and independence, of being the master of one's soul was very pleasant and exhilarating, even though one's body may have been inadequately nourished in times of architectural drought. Those early years of practice form in every architect's life memories not to be despised.

To-day there is a great increase in the number of official architects, and in the amount of work done by those in salaried positions.

Government departments, county and town councils, great commercial combines, banks, breweries, are setting up architectural departments of their own, which are undoubtedly taking and doing work which formerly came to the private practitioner.

In my opinion this state of things is likely to grow. Are we, then, to train some men as specialists for official positions? I hope not. Yet it is certain that many of the men in our schools must inevitably become official architects as the number of these increases, and as improving conditions of employment tempt the best men into that branch of the profession.

The public as a client, is of right entitled to demand that the quality of its buildings shall in every way be of the finest standard obtainable. This can be ensured if the ranks of salaried and official architects are replenished only by highly trained and qualified men.

Great national or civic buildings will still be carried out in any wise community by the best men available, irrespective of whether they are private practitioners or salaried architects. It is to be hoped that the open competition system will long continue as the arbiter of such matters and the provider of opportunities for those able to grasp them.

Fine buildings are a great asset to any nation. The prestige of Sweden has been vastly increased by Dr. Ostberg's Town Hall at Stockholm, though I could wish that the sincerest form of flattery

were not quite so evident in some English designs to-day.

A reasonable conclusion to come to on this would seem to be that while a specialist training for officials is unnecessary, the ordinary training should be such as will fit a man either for private practice or official position whichever the gods choose to send him.

It must not be overlooked that there are more architects getting a living in private practice than ever there were, and that if even fifty per cent. of building work were designed by architects, there would be enough to ensure a busy prosperity for the profession. When the community as individuals, and as a whole, is convinced that it is worth while employing an architect, such a state of affairs will come, but every architect who, through lack of adequate training, dissatisfies his clients, only removes it further from accomplishment. There is still much to be done in the way of educating the community to see and appreciate the difference between good and bad in planning and design.

The Scope and Purpose of Education

Education, to this Institute, is a technical and vocational affair. It presumes the possession of a reasonable standard of general education, of mind training on the part of the entering student, as otherwise much valuable time is likely to be lost in the architectural course itself. I might mention here the difficulties of institutions whose main aim is the training of the individual, the development of his faculties of mind rather than of professional skill. Their architectural schools may compare unfavourably with other schools because their results are less easy of appraisal than the technical and vocational standard of the more professional schools, yet what has been accomplished by some of the older universities in the realm of engineering and medicine is surely not impossible in architecture.

Education in architecture must concern itself with

- (1) The imparting of facts as to materials, constructional principles and practice.
- (2) The cultivation of the power of judgment of the student by the study of buildings, old and new, and—
- (3) The development of his powers of planning and designing buildings.

Speaking broadly, for such a paper as this obviously cannot concern itself with details, an

architectural student at the completion of his course, should be initiated into the science of planning, the technique of building, the power of building analysis and the realisation of such principles of internal and external composition as appear by reason of that analysis. His mind should be trained in the solution of the requirements of all kinds of buildings by the working out of major and minor problems, he should be familiar with the nucleus at least of good business habits, and he should be a good draughtsman. His ability to take a cold, clear, scientific view of functional purpose and of construction should have been developed so that the new problems of his own age, when they come, find him perfectly capable of dealing with them on scientific principles, which, when rightly apprehended, may be applied to any problem.

If a man is master of these principles, there is no need for him to try to be clever, the greatest architects have never done this. The definite endeavour to do something clever is in some way the mark of an inferiority complex. The solution of any particular problem should have the ease and serenity which comes of the complete mastery of all the elements contained in it.

Draughtsmanship

As regards draughtsmanship there is sometimes a tendency to deprecate too good or perhaps too facile draughtsmanship. It is feared that the excellence of the presentation may distract attention from the poverty of the design. If such happens it is a serious reflection on the ability of the critic. In my opinion, architectural drawing cannot be too good, and I do not believe that the good work of any architect would be less good if he could draw it better or that the poor design would be less poor if he drew it worse. What is good draughtsmanship? Working drawings infused with knowledge, with nothing redundant or meaningless in them; every line firm and purposeful, and in those drawings more pictorial in character a sensitive mastery of the rendering of form, of mass, detail, and colour. Fine architecture finely drawn is always a joy. By fine drawing I do not mean elaborate renderings of backgrounds, or still less, the vain repetition of mosaic floors which were the fashion in the Rome competition a few years ago, and which, by the way, had but little effect in beguiling assessors who were by no means unwary in these matters. If there is time to spare, there are so many pleasanter ways of spending it.

Planning

As regards planning it might have been thought at one time that the science consisted in juggling with varied shapes of rooms so that a symmetrical plan resulted. To-day one could imagine that to be asymmetrical, though the heavens fall, was the aim of every student. May it not be taught that virtue lies not in symmetry or asymmetry of necessity, that the finest plan is that which provides the layout of rooms and circulation best fitted for the objects of the building and the exigencies of the site, and that to force an obviously symmetrical need into a reluctant asymmetrical shape is just as wrong as to do exactly the reverse.

Building Technique

The study of building technique for all students should begin with the traditional crafts, with work in stone and brick, in wood tile and slate. The new student is profoundly interested in the way good builders have been and still are doing their job, for these crafts are by no means obsolete, and and he should obtain not a mere smattering of knowledge about them, but a complete and thorough grounding. There are still clients who demand tile-hung houses in Kent or stone houses in Derbyshire, and the Cotswolds. I am waiting for one of our modernists to discover stone and find, to his surprise, that so old fashioned a material may be used in providing houses as satisfying to the newer æsthetic sense of to-day as any of the reinforced concrete buildings.

In London so far as carpentry is concerned, something might perhaps be arranged whereby architectural students might visit the Trades School in Great Titchfield Street, and there see in models and examples how roofs and turrets, doors and windows are actually formed.

Construction is one of the subjects which must quite definitely be taught. The training of the mind will not do all that is required nor will the consciousness of the importance of the architect in the social structure give a man even the knowledge of so simple a thing as the right way of dealing with dampcourses in hollow walls, though it may give him a clearer idea of the necessity of such knowledge.

For advanced students the study of construction involves more theoretical calculations and scientific tests of materials.

Some of the American Schools have a four-year course in architectural engineering for such students

as have a natural leaning to the constructive side, and in these days of multi-partnerships, there is much to be said for the inclusion in firms of architects of a specially trained man who might do away in great part with the necessity of employing consultants for anything except the most specialised needs. His training must, however, make him a builder as well as an engineer. There are many good engineers who would be still better as builders and co-operators with architects if their training had had this definite bias towards the building of buildings.

Such a man could deal with acoustics, air conditioning, as well as with steel and ferro-concrete construction and the like.

Analysis, Judgment and Self Criticism

I mentioned as one of the few thousand necessary qualifications of the architect that he should have the power of analysing buildings and of realising the principles of composition which such analysis will make clear. It is on these lines I consider that history of architecture should be taught. Archæology to the immature student is a danger and history of architecture as often taught is a lifeless thing.

If, however, it is made a constructional and æsthetic analysis co-ordinated with the study of the life and conditions which needed and produced it, it should be one of the most valuable parts of an architect's training. It will put the study of old work on such a basis as can be applied equally well to modern work.

To begin a student's work with the drawing out of the classic orders may be but one degree less foolish than to omit them altogether. But to study the Greek temple by a comprehension of the religion that demanded it, the plan and its purposes, the material used and the constructional method followed, the technique of its building, then critically to analyse and appraise the building and its æsthetic expression, the simplicity and dominance of its main motives brings the subject of Greek architecture as a living organism to the mind of the student.

By the time he has analysed the Church, from the tiny single chamber churches to the vaulted cathedral, not excepting Liverpool, and the modern concrete churches of France and Switzerland, he will be so educated that even though he may never build a church his power of design and of criticism

will be developed and, incidentally, his conception of the place of architecture in supplying certain human needs will be so defined and clear that he will be helped when he in turn designs buildings to satisfy other needs.

The study of Greek and Roman theatres and amphitheatres should precede that of football and racing grand-stands, modern theatres and cinemas.

Such a course would not be a lecture course only, much studio work would be necessary for its success, and it would continue through the whole period of training.

Dr. Johnson said of an acquaintance that he did not know enough of Greek to be sensible of his ignorance of that language. It is certain that much of the complacency with which poor, ill-digested work is often regarded is due to lack of a well-founded standard of judgment.

The "Problem" Method in Practice

The development of a student's creative faculties is best achieved by the "problem" method carefully graduated and co-ordinated with all the other forms of training, not separated as a higher or more precious subject—the study of the science of planning and of the technique of building are included in the design problems—"one subject only being taught"—and the analysis of buildings will give a standard by which the student may judge his own work. It is an amiable weakness of human nature that while many people find it comparatively easy to criticise, and by that I do not mean merely find fault with, other men's work, they experience difficulty in fairly criticising their own. The man who can sufficiently detach himself from the paternal prejudices of the creator in favour of his own work and submit it to a ruthless analysis will have taken more than the first steps in self-improvement.

For the success of the problem method the carefully thought-out programme is indispensable, without it the method breaks down badly, the programme, of course, being the statement giving the details of the site and the essential requirements of the building. Programme writing is one of the most difficult of the teacher's duties. A good programme must awaken a student's enthusiasm, must extend his experience and his skill. The procedure now, in almost all schools, when a major programme is presented is for the student to spend a considerable time in research. He compiles

information sheets bearing on his particular problem, he studies plans of existing buildings and the buildings themselves; for a hospital he collects types of plans, details of wards, operation units, sink rooms and so accumulates a store of facts that will be invaluable to him in his future practice. He then prepares an *esquisse* or preliminary study and at this stage the master should not impose too strongly his own preferences on the student. He should criticise, point out errors, but he should not do the student's work for him.

When the preliminary study is approved then the student proceeds with the complete drawings, which are carried as far as is demanded in the programme.

Although it has been said that the *esquisse* is the student's protection against his teacher, a student should never be compelled to complete in finished drawings an *esquisse* in which he has seen some serious fault or which can be improved. In the usual course of school training he should be allowed to change, even expected to change, and improve his scheme as the drawings proceed. In a competition where the preliminary study is made *en loge* and the completed drawings done outside, departure from the main scheme of an *esquisse* is rightly forbidden, but such a competition is a test not primarily an education.

The subjects for the programmes should be carefully chosen and should give a wise variety. One of the Public School headmasters, to whom I referred earlier, said that it did not matter very much what you taught to boys provided they disliked it sufficiently. It may occasionally be necessary for the disciplining of the mind to set subjects that are not at first sight particularly attractive. If however, a student is taken into the confidence of the master and is given some idea of the basic scheme on which his education is being conducted, he or she will usually respond.

A student is given a loggia in an Italian garden to design when he would much rather try his hand on a shelter for people who wait for trams or trolley-buses. He does not always realise that his sense of proportion is being developed, his perception of the importance of scholarly detail quickened, and, that in consequence, he will be able to design a better tramway shelter when that comes along, as it certainly should in due course.

Scholarship and imagination, building science and imagination, the capacity to plan scientifically

and with imagination, are all to be developed by this problem system.

Early subjects should not be too ambitious, not too far ahead of a student's ability, particularly in those intended to be thoroughly worked out. Sketch problems, however, should have some obviously imaginative, even monumental subjects, on which a student can expand as an "untightening" of the brain after a stiff dose of constructional realities. But for general problems there can be no separation of construction and design, and for these there should be included a sufficient number of subjects similar to those required by this age particularly.

It is sometimes useful to allow a student to choose his own subject and write his own programme. This should be criticised and finally approved by the master before any drawings are made, and may be done even in comparatively early years. As to how far a design master should influence a student, there are differences of opinion. I hold that preferences as to architectural expression are the affair of the student, who must, however, justify his preferences. Rectangular towers are appearing in buildings where for centuries they have been square or round or polygonal. Now, while I see no reason whatever why towers should not be rectangular, I simply ask that the designer shall know why he is making his tower of that shape. He must have a functional, or a constructional or an æsthetic reason for his choice.

Early criticism of a scheme should be personal and constructive, there should be ruthless debunking, if ever this becomes necessary, but encouragement of thought should always be the aim. The final criticism is best when treated as a communal thing, each student benefiting by hearing the analysis of all.

I suggest that a general scheme of education such as I have outlined having trained a man in planning and in building science, having also created in his mind by the analysis of good buildings, large and small, old and new, a standard by which he will inevitably judge his own work, having given him scholarship and a full rather than an empty mind, must leave to him the ultimate expression in his buildings of his conception of architectural values. We, in short, of one generation have no right to impose upon sincere and conscientious younger men our preferences as to the way to build, but teachers must, nevertheless, inculcate

and foster in the students that sturdy personal discipline that will discriminate between a fine team co-operation in the approach to architectural design and the mere running with the herd.

A student who has passed with credit through such a course is certainly qualified, and in most cases he has made some personal contact with actual practice.

He should plan the first year or two after his school life is over as carefully as that life was planned, counting experience gained as more valuable than quick returns in salary.

Office Practice

I mentioned good business habits. An architect's office may be a well-run and business-like establishment. A few lessons on the keeping of books, the filing of correspondence, the right entering of daily work in diaries, would make the school-trained man welcome in many offices where all these things are still casual and unsystematic.

Teachers

And now a word as to teachers in architectural schools. Not every good student is a good teacher, and I particularly warn schools against appointing even as the most junior master a student who comes direct from some other school. A man should have at least two years out in the cold world before he is allowed to return to the more comfortable shelter of the school.

A head master must be supreme in his own domain. His specialist teachers, however eminent, must bring their teaching within the framework of the architectural course he has planned.

A great teacher, and we have many among the heads of our architectural schools, will fire his students with enthusiasm—not for this or that architectural style—but for fine building and the designing of fine buildings.

Scientific planning, good building technique, the fulfilment of functional purpose, are not enough. There still remains that elusive quality of style which some highly favoured men impart to everything they do, whether large or small, without apparent effort, but which comes in some measure even to those of lesser gifts when efficiency and sincerity are combined.

There are those who would reduce the mystery of Greek building to geometric formulae, or attempt to find an intentional scientific basis for the queer shapes into which bad foundations and imperfectly

resisted thrusts have forced our cathedrals and churches, but we may be thankful that in fine building there is that appeal to the emotions which is beyond the reach of any formula.

All head masters of schools should engage in active practice, preferably in congenial partnerships, so that the work of the school will be in no way prejudiced.

Training for External Students

Although many of us are of the opinion that the school system supplemented by actual practice is the finest method of training an architect can have, we realise that entrants to the profession from outside the schools are more in number than the school men.

Articled pupils or apprentices, boys-of-all-work in offices with admirable courage in what are often most difficult conditions, work for and take the Institute examinations.

The value of these examinations lies not so much in their standard as a test as in their power to demand, to stimulate and guide the preliminary studies of those intending to take them. Is there, however, nothing more than this that can be done to encourage these often-deserving students?

This Institute through its Board of Architectural Education might perform the functions of the Beaux-Arts Institute in America and issue programmes for external students, not necessarily for individuals but as a help to those polytechnics, technical colleges or schools of art which are seriously endeavouring to teach architecture.

There are few architects' offices not within reach of one or other of these institutions and students would be far better advised to study there than to spend money and time on correspondence courses of very doubtful value.

A three or four-year evening course, not with a view of exemption from, but of training for the intermediate examination, might be drafted by the Board and sent to all such institutions as a guide, and attendance at such a course might be made compulsory for all those entering for the examination.

We are sometimes asked whether any specialised preliminary training should be given during the ordinary school years to those boys intending to take up the profession of architecture.

My own opinion is that this is unnecessary and undesirable. The best training for good citizenship, I hesitate, in the presence of some notable heads of schools, to indicate more clearly what that should be, is the best for the architect.

As an amateur, so far as teaching is concerned, I offer my apologies to both teachers and students for the temerity with which I have put forward my thoughts on this fascinating subject. As an onlooker, I have, however, seen many interesting architectural games, and I trust I may, at least, have your commendation for having again introduced for discussion a subject which is more important than it ever was, both to the architectural profession and to the national life.

Vote of Thanks and Discussion

The PRESIDENT: I will now call upon Mr. T. A. Darcy Braddell (Chairman of the R.I.B.A. Board of Architectural Education) to move a vote of thanks to Mr. Ansell.

Mr. T. A. DARCY BRADDELL [F.]: In the company I see before me, I look upon it as a very great honour to be allowed to propose a vote of thanks to Mr. Ansell, because there is a very large number of people here who are eminent in the world of education. You have just heard Mr. Ansell describe himself as an amateur, but I think you will agree with me that, for an amateur, his paper is an extraordinarily brilliant effort.

I have known Mr. Ansell for many years. So long ago in fact that when I first knew him we used to do amateur theatricals together. It is, however, only during the last four or five years that I have come into

close and intimate contact with him. I met him when I first joined the Board of Architectural Education as Honorary Secretary. Why I joined that Board I have never discovered. I knew nothing whatever about education; I had never been in a school of architecture, and I knew nothing of the ramifications of the Board of Architectural Education of this Institute and of the enormous amount of work that it does. I was inveigled into the job by my old friend Sir Ian MacAlister and by another old friend, Mr. Haynes; they told me that the work was interesting and that there was very little to do!

On the Board I met Mr. Ansell and learned to respect and admire him and, if he will allow me to say so, to love him. His geniality of person is so marked that until you have worked with him you do not realise his outstanding ability.

He has spoken to us of his own early office days. That is the only kind of architectural education that I ever knew. In those days it was a toss up; if you went into a good office you were lucky, and if you went into a bad office you were very unlucky indeed. I had the great good fortune to go into a good office; I went into Ernest George's office. There were, I think, many advantages to be gained from education in a good office, because, as Mr. Ansell said, it put one in touch with realities; and I certainly was put in touch with many realities. As a case in point, I remember once making a tracing of a drawing for foundations, which I made all wrong, and then I went on my Easter holidays. When I came back I can assure you that I was put into very intimate touch with reality!

It seems to me that in those days a good office turned out professionals in one kind of job. In my own case, Ernest George's office turned me out as a professional of house design, but it left me a complete amateur of all the other sides of architecture. The schools have had an advantage there; they have enabled a young man to be trained as a professional in every sort and kind of architecture; and that is, I think, the great claim which the school method of education can make over the old-fashioned, go-as-you-please method of apprenticeship to a practising architect.

Mr. Ansell has referred to the "problem method." This seems to me tremendously important in architectural education, this idea that design is everything, that there is a proper answer to every kind of problem, and that, for example, design and construction are not two separate things but one and the same thing. That was not the point of view which was adopted in my own early days; we learned building construction from books, and we kept the two things quite separate in our minds, regarding design and construction as being quite different from each other. A man might be interested in construction or he might be interested in design, but it never occurred to us that he could and should be interested in both.

Mr. Ansell told the story of a public school headmaster who said that it did not matter very much what you taught boys, provided they disliked it sufficiently. There is a good deal to be said for that point of view. The delightful system which Mr. Ansell has outlined, of making everything interesting to the students, is all very well in its way, but there is one danger inherent in it: it makes things too interesting. I am a great believer in the theory that nine times six is fifty-four, not because by the kindergarten method you move nine red beans about and then count them up, but because nine times six *is* fifty-four, and for no other reason.

Perhaps I may explain this a little further. If you have a system of education which teaches you about Greek architecture in a series of delightful lectures, you tend to lose certain things, such, for instance, as the ability to draw quite automatically an Ionic capital.

It will be great fun learning all about it, but that sort of knowledge does not sink in so well as the knowledge which is, so to speak, thrashed into you. I find that I am the only person in my own office who can still draw a classic capital without reference to a book; and I will tell you why. When I first went into Ernest George's office I was given, as all the pupils were given, a book written in German, and told to copy it. One asked, "What have I to copy this for?" and the reply was, "I really don't know, but you must copy it." And so we sat down and drew out these orders in this absurd way, not understanding anything at all about them, and we did it so often that we came to be able to do it automatically. That is an example of the type of education which does not make things easy, and I think that is what the headmaster meant when he said that it did not much matter what boys were taught, provided they disliked it; because, of course, we all loathed that method of education.

The suggestion which Mr. Ansell made that the Board of Architectural Education should promulgate programmes for polytechnic and similar institutions is very interesting. I can see all kinds of difficulties, but I may tell you that when that suggestion was made the Secretary of the Board whispered to me, "This is a very good idea; I think that we ought to chew it over." I can promise you that we shall chew it over; I think that it is a very good idea, although there is no doubt that there are difficulties in the way.

There are so many present who can make more interesting contributions to the discussion that I am going to conclude my remarks. I see here, for example, Professor Reilly, whom Mr. Ansell mentioned, and whom I am delighted he did mention, because no man has done more for architectural education from the point of view of schools than Professor Reilly, and your time will be far better spent in listening to men such as Professor Reilly and Mr. Lanchester than to a mere neophyte such as myself. I will therefore end by saying that it gives me very great pleasure to propose this vote of thanks to Mr. Ansell.

SIR WALTER MOBERLY, D.S.O., M.A.: If the proposer's concluding words had been designed to make it impossible for me to speak at all, and to crush me to the earth, they could hardly have been better chosen! He spoke of himself as a neophyte, and he proceeded to give the names of some of the great and good who might presently take part in this discussion. Even before he spoke, I was unpleasantly haunted by the recollection of that unfortunate friend of Dr. Johnson to whom Mr. Ansell referred, who knew too little Greek to be sensible of his ignorance of that language, and I felt that anything I might say in commendation of Mr. Ansell might be a very left-handed compliment to him. Having heard the applause with which his address was greeted, however, I feel that if I say that it appeared to me to be full of penetrating observations, most

feliculously expressed and delivered, it is not probable that if I knew a little more of architecture I should have occasion to reverse that opinion.

Although I, perhaps, know less about architecture than almost anyone else in this room, I might have been tempted to say that I did know something about education, were it not for the unfortunate fact that I see Sir Henry Pelham in front of me, and I feel that I cannot even venture to say that; but I have given some attention to educational problems, and, as I listened to Mr. Ansell, I seemed to hear an echo of certain controversies and discussions not unfamiliar to me in other spheres, and I began to feel that perhaps there is a certain resemblance between architectural education and other forms of education.

There is, for instance, the perennial controversy, which was referred to also by Mr. Darcy Braddell, between education by allurements and education by castigation. That is an old friend which I have met in other spheres, and it will not speedily be settled. What, perhaps, impressed me most as an old friend, however, was the almost recurring *motif* in Mr. Ansell's paper that it was not the business of the teacher to impose his own preferences upon the pupil. I presume he would say, as a very great educator, namely, Socrates, said of himself, that the good teacher is like the midwife, in that it is his function to assist other persons in the sometimes painful process of bringing to birth their own intellectual or artistic children.

Again, Mr. Ansell stressed the fact that by studying great buildings in a spirit of analysis, and not merely a spirit of archaeological curiosity, one was or should be acquiring principles which can be applied in the most varying spheres. He said that one might, by studying an Italian loggia, learn how to make a really good tramway shelter, and I suppose in the same way, by studying a Greek temple or medieval cathedral one can learn how to construct a good factory, if that happens to be one's job. That again—though I am not competent to criticise it, or even to appreciate it, in the sphere of architecture—is a principle which I am sure is profoundly true elsewhere.

That may have some bearing on what I gather from the paper has been a matter of some controversy in America, if not in this country. I gathered from Mr. Ansell that in America architectural schools which were associated with Universities were finding it necessary to make a certain Declaration of Independence against the desires of academic persons to impose some kind of stiff academic system on them which was unsuitable for their purposes. As one who has only recently come from a University which has an architectural school, and is proud of it, I should like to say that, while I quite realise that when you are training people in some form of creative art your method must differ very considerably from other forms of academic training, presumably if it is worth while having a

certain number of architectural schools in Universities at all it is because there is something common in the principles, as opposed to the particular programme, of architectural education and of other forms of advanced intellectual training.

If I go on, I am afraid that I shall merely expose still further my ignorance, or my failure to appreciate my ignorance, and so I will conclude by saying that I am most happy to second this vote of thanks to Mr. Ansell for a paper which personally I have much enjoyed.

PROFESSOR C. H. REILLY [F.] : I am acting against my doctor's orders in taking part in this discussion, because I have been told not to run uphill or to make public speeches; but if I confine myself to the three minutes which I understand are allotted to me I may be safe!

Sir Walter Moberly referred to architectural schools within Universities, and, coming from a school within a University, I can say that my colleagues in that University have given me absolute freedom. I should fear a committee of architects running my school much more than I fear my colleagues in the chairs of Greek and Latin. They are experts in their fields, and they assumed that I was in mine. It was a happy position for me.

The other thing that I should like to say is that I do feel that this modern system of education, which has grown up in England in the last thirty years, has fitted our country to face the new problems which are coming so quickly upon us in every direction in the building field. If we had kept to the old apprenticeship system, and had learned to draw the Ionic capital blindfold, as perhaps my friend Mr. Darcy Braddell can, should we be so well equipped as our young men are who have been given something very like the ideal scheme of education which Mr. Ansell has so ably put before us? I feel that we have produced a mobile system which stimulates the imagination of the students and gives them a delightful series of studios in which to work, instead of the attic bedrooms in which one worked oneself as a young man, and a system under which the students live a free and happy life with one another, teaching each other much more than the teachers can ever teach them; and, especially when that school is in a University, where there are people approaching life from many other sides, they are given an opportunity to look ahead and train their minds in such a way that these changes in civilisation, which are occurring with such terrific speed in all directions, will be met in a way in which they could never be met under the older system.

The DEAN OF NORWICH (The Very Rev. D. H. S. Cranage, D.Litt., F.S.A. [Hon. A.]) : Before speaking with reference to Mr. Ansell's paper, Dr. Cranage paid a brief tribute to the late Mr. George Hubbard [F.]. A memoir of Mr. Hubbard by Dr. Cranage appears on p. 608. I should like to say a few words about the subject of this paper and about Mr. Ansell. I had the great honour of representing the University of Cambridge on the Board of Architectural Education of this Institute, and have therefore learned something of the great problems that you have to face here. I was intimately concerned, moreover with the starting of the architectural school at Cambridge, and I was Chairman for some years of the Faculty Board of Fine Arts which ran the school. All that Mr. Ansell has said, therefore, has interested me deeply.

I must conclude with a word about Mr. Ansell himself. I asked him when we came into the room this evening whether

he had an older friend than myself present, and he said "No, you are now my oldest friend." I have known Mr. Ansell for 41 years, and I am almost afraid to tell you that I have taught Mr. Ansell. He came, as an architect's pupil, to lectures of mine in Derby in the spring of 1895. I did not dare look at my mark book before coming here to-day in case I should find that I had given him C's and D's instead of A's and B's, but when I get back I shall look at it, and I am sure that the A's will predominate.

Mr. Ansell, even in those days, was a wonderful draughtsman, and I bought some drawings from him. Looking back, I dread to think how little money I gave him for them! I have brought them here to-night, but Mr. Ansell sternly forbids me to show them to anybody; however, I am going to show them to him! I admire them greatly now, just as I admire the etchings by Mr. Ansell which I have on my walls. Some of the drawings were done in Newark. We took an excursion there and, though we were not there more than two hours, he did three beautiful drawings. We then went to Southwell, and there are some humorous drawings done there. I was describing the vaults of the cathedral there and Mr. Ansell has shown the students looking up and one of them asking, "Is this a quinquepartite vault?" Another time we went to Morley. It was a terribly wet day, and Mr. Ansell did one of the cleverest drawings that I have ever seen, showing the students crouching in the rain with their umbrellas and mackintoshes, and the unfortunate lecturer, myself, pointing out the beauties with an umbrella.

I have a long-standing affection for Mr. Ansell. I remember his brilliance as a student, and I know, and you all know, what wonderful work he has done since. Not the least important part of that work is this paper, which I hope and believe will be a classic on this subject, and which we shall all be very glad to possess when it appears in the JOURNAL.

Mr. H. M. FLETCHER [F.]: May I join in the congratulations which everyone has offered to Mr. Ansell and which were quite inevitable in view of the brilliant paper which he has given us; it is full of thought and should be read carefully by anyone who cares a jot about architectural education.

I should like to point out one of the great difficulties of an architectural school, which is that it comes at a time when students are of university age, 18 to 22 or 23, but at that time they have to start on what is almost a completely new subject. In the case of other subjects, when a student goes to the university the chances are that he has been spending a good many years in studying them—classics, mathematics, and so on. If he goes in for medicine, the chances are that he has been on the science side at his school; if for law, he will have studied history, which gives the foundations of right and wrong looked at from a communal point of view. The architectural student, on the other hand, has to start, as it were, in the lowest form of the school; he has not tackled the subject at all before, and therefore he cannot be left, as the average university undergraduate is left, to work out his problems for himself; he must be guided from the very beginning, and in four or five years he has to attain the full stature of a university student. Mr. Ansell has said—and I quite agree with him—that it is not desirable that he should have studied architecture at his general school; but the fact that he starts as an elementary student in the architectural

school makes it very difficult for those who have to organise that school.

There is so much in architecture to be learned that I welcomed the quotation which Mr. Ansell gave from Dean Hudnut, that there should be insistence on the fact that an architectural school teaches only one subject, namely, architecture. What an architect has to do is to design and build, and he should be in love with building, as Professor Lethaby says that everyone was in the Middle Ages. Building design and the carrying out of design should be his whole life, not only when he is in the school but as an architect. The subject of architecture embraces so much as to be almost a liberal education in itself, and it is therefore of the utmost importance that every school should attend entirely to the subject of architecture and that its students should be so in love with architecture that they should think and breathe and eat nothing but architecture all the time that they are there.

I have noticed with interest, at some of the informal discussions which have taken place here in the Institute, that the students are so much concerned, as everyone must be, with social problems at the present time that they want the architectural schools to devote some of their time to social subjects. That seems to me to be entirely wrong; the schools must deal with architecture only, and what is of the highest social importance in the case of architects is that by any possible means they should be the best possible architects it is in their power to be. If they devote all their time and attention to that, they will be doing the greatest social service to the community that is within their power.

Mr. R. GOULBURN LOVELL [F.]: I wish to take a few moments, though I could well occupy much longer, in order to tell Mr. Ansell how very gratified all those students will be who are not fortunate enough to be attending one of the twelve schools of architecture. As Mr. Ansell truly says, entrants to the profession from outside the schools are more in number than the school men, and I think that applies particularly to those in the smaller provincial towns. I sincerely hope that the Board of Architectural Education will adopt Mr. Ansell's suggestion of offering a helping hand to those schools which offer architectural training to the pupils of architects in the smaller provincial towns.

In the south-eastern area one of our problems is to get out suitable programmes, and we, in common with other areas, would welcome any help we could get from the Board in this respect. It should be of great value in all those areas where there are no schools of architecture, but where schools of art open their doors and practising architects give time to helping these young men so that they can carry out their duties better in their employers' offices and so that they can enter for the examinations, as they do. We are disappointed if a boy after three years does not enter for the Intermediate examination; he may fail the first time, but he gets through the second.

I claim that we are entitled to ask for help in this respect from the Board, and any help that we receive will be tremendously appreciated. Many here will remember the time when half-fledged programmes were thrown to us, when we might have had very fine programmes issued by the Board of Architectural Education each session. They might begin to do so this summer, so that when we start in October the programmes will be available.

I do not wish to plead, however, but to express our strong sense of gratitude for this broad-minded paper. Previous speakers have referred to Mr. Ansell in terms of strong affection, and in doing so have represented the opinion of all who know him and who appreciate his worth.

Mr. MARTIN BRIGGS, H.M.I. [F.]: I should like to add my tribute to Mr. Ansell. I make no invidious comparisons, but I can imagine no member of this Institute of any age who could have given us a more fair-minded, impartial and brilliant survey of architectural education than Mr. Ansell has been able to do as a result of intimate knowledge and long experience. I should also like to throw a bouquet to the Visiting Board, because during the last twelve years or so that I have worked with it, I have seen it become progressively more democratic and more sympathetic with the student's point of view and the needs of the ordinary man. A good deal of that is due to Mr. Ansell's own influence.

He has referred, very delicately, to the fact that during recent weeks there has appeared a good deal of what is politely called "divine" discontent in the matter of architectural education. It is very pleasant to be young, and I suppose it is very difficult to be really happy without a grievance; but I think that some of the writers in the press are a little unkind when they suggest that everybody over, say, thirty years of age is out of date, and when they assume that such people have no sympathy with their point of view. Even doddering ancients of over fifty, such as Mr. Ansell and myself, try to keep their outlook fresh and receptive. I regard it as part of my official duties to attempt, at any rate, to keep in touch with new ideas. I have attempted to fathom the mysteries of the Bauhaus system. I have also read a great many of the letters which have appeared in the press recently, but I have found them rather woolly and vague. A theory and an ideal in education is a very fine thing, but ultimately it has to be translated into sordid terms of schemes and curricula and syllabuses, and we do want from the younger members, when their promised report appears, a rather more precise statement of their real wishes, so that we may see what can be done to carry them out.

I should like to ask the younger members a few questions which I think should be answered, but which have not yet been answered in the press. The first is, do you want more science? I ask that, because at a recent discussion here someone said very definitely "We want more science." Many unfriendly people have suggested that architects need more science, but this is the first time that I have heard the demand from students. Does this mean that you want more science before you come in? Do you want an entrance barrier in mathematics and science higher than at present? (On that point I agree with Mr. Ansell's view, that general and not specialised education is all we can ask for.) Or do you want more science after you get into the architectural school? If so, what sort of science, how much of it, and what must go to provide more room for it in the time-table?

Secondly, do you want less architectural history or a different sort of architectural history? Mr. Ansell has given a perfect definition this evening of the way to teach that subject. Whatever you may think of it, it does enlarge your horizon, it steadies your judgment and prevents your becoming mere fashion-mongers, and I do not think that it cramps your style in design. I think that the teaching of history has been

improved, but tell us, if you can, how it could be improved still further.

It has been suggested that we should have more "further education" in the schools of architecture. I should like to know what that means.

Then there is the question of sociological study. If that means more study of the social side of planning, it is admirable; but if it is to tend in a political direction it will lead us into very deep waters. Our teachers are chosen at present for their technical and artistic ability; if you begin to choose them for their political opinions, you will be approaching the conditions which obtain in at least three European countries, where a man is selected for a teaching appointment partly on the colour of his shirt, that shirt being assumed sometimes as a matter of faith and sometimes as a matter of expediency. One does not want to see that kind of thing in this country.

Finally, there is a plea for fewer examinations. How is that to be done? Rightly or wrongly, we have supported registration. Architects are supposed to be registered for the benefit of the community, and incidentally, I suppose, for the benefit of themselves. This Institute has accepted registration, and with it some form of examination. If you can see any alternative to that, you are cleverer than I am, and I should like to know about it.

I put forward these questions because there is a great deal of talk and writing on this subject, and, if the educational side of the Institute is to help the students to solve these problems, I think that these questions ought to be answered.

Mr. H.V. LANCHESTER [F.]: As one of the older members of the Board—I was on it for some time—I feel that it is my duty to add my contribution of appreciation to Mr. Ansell for his admirable exposition of the philosophy of education. I should also like to mention two small points to supplement the complete theory which we have heard.

First, we tried for some time to get a more intimate knowledge of the nature of materials and the method of handling materials in a very practical way, but that was found too difficult to include in an ordinary curriculum. That is now being dealt with, however, much more than was formerly the case by the greater opportunities which the students have for study in that branch of their work, as to what is the suitable or preferable material to use in any particular case, and what is the preferable method.

Secondly, I should like to refer to what I regard as a valuable supplement to the education of the student. I was given the job of Clerk of Works at a time when I was wholly incompetent to understand what such a job was, and I learned a great deal. I am afraid to some extent at other people's expense. My own office—in common, I suppose, with most others—is recruited largely from men who have immediately or recently left the schools; and a very fine lot of men they are, as a rule. We arrange for them to do a certain amount of their work in the clerk of works' office on a building site. A large proportion of our men do that, and I think that it is a most important supplement to the education which they receive in the schools. The fact that they are actually on building work while they are doing the drawing work which they would otherwise be doing in the office is of value. It is in that respect that I think the present excellent scheme of education can be supplemented in a valuable way.

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Sir HENRY PELHAM, K.C.B. (Permanent Secretary to the Board of Education) : After the very learned discourses which have been addressed to you, it is unnecessary for me to stress the obvious inadequacy of my qualifications, especially in a country where all Government interference or dictation creates an immediate and very proper feeling of suspicion.

I am bound to admit that there are certain things in this paper which awakened recollections of my early youth, because it was my fortune to be brought up for several years in a house which had recently been built by a very distinguished architect for the head of a not unimportant educational institution. It was a house of which visitors from outside admired the architectural features, but to those who lived inside it had the slight disadvantages that it contained neither a library nor a coal cellar.

To me, the great interest and encouragement of an evening such as this is to come to a body where a discussion of educational needs can be described as a fascinating subject. I think you will find that all people who are in one way or another, whether as teachers or as administrators, engaged in the business of education, and particularly in the business of technical and professional training, are much concerned to know what the profession or business concerned wants of them ; and therefore it is all-important and most encouraging to us to meet people who have given time to thinking out their own needs. Half our difficulties arise from the fact that people merely complain and do not think out and do not formulate what they want.

To me, therefore, quite apart from the brilliance and interest of Mr. Ansell's paper, this discussion has been refreshing for that reason, that I have been among people who are obviously interested in thinking out their educational problems for themselves.

The vote of thanks was then put to the meeting by the President and carried with acclamation.

Mr. W. H. ANSELL : I should like to thank very cordially all those kind people who have spoken to-night and thank you all for the way in which you have received the proposal that I should be thanked for taking up so much of your time this evening. As a matter of fact, I expected more opposition, and I do not know whether I am agreeably surprised or disagreeably surprised by the lack of it. I think that perhaps a little definite opposition might have sharpened the evening's enjoyment. I do not know quite what

could have been opposed, but I certainly did expect some opposition. However, I hope that the matter will not end here, and if anyone on reading the paper in the JOURNAL or elsewhere has anything to say about it, either in opposition or in extension of any of the ideas which it contains, I hope that he will express what he feels, and so help us all to do what we are very anxious to do, namely, to improve the system of training. We as an Institute are of course very much concerned to keep up the standard of design ; however able our men are, if the result does not improve the general standard of design of the buildings in the country our efforts will be of practically no avail.

I have done one thing to-night : I have given you a paper on architectural education in which I do not think that I have once mentioned the word "art." There is no necessity to worry about art if all the things that I have mentioned are attempted and attained ; art will come of itself. It is not something to be fought for and striven after ; it is something that will come if all these other things are there ; it is one of those things that are "added unto you."

I should like to express my thanks to the Dean of Norwich. He has awakened old memories. I feel terrified at the thought of the drawings which he says I did 41 years ago. My impression was quite different from his, because I have the impression, and have had it for years, that I was grossly overpaid for those drawings, and it was only when, in later years, I gave him an etching that I felt that I had in some way made up for this debt that I owed him for so long. However, I remember my pleasure in those early years when he introduced me to the constructive system of Gothic architecture. Before that time people talked about mouldings and carvings, and so on, but I owe my introduction to the constructive system of Gothic architecture, the masonry system of the whole thing, to Dr. Cranage, and I have always felt grateful to him for that.

I should like, in conclusion, again to thank all those who have taken part in the discussion for what they were kind enough to say.

Correspondence relating to Mr. Ansell's paper and the discussion will be found on pages 606 and 607.



The Place of the Architect in the Community*

By CHARLES MARRIOTT

If I were asked to say briefly what is the place of the architect in the community I might say "Everywhere," and let it go at that; but that, I suppose, would be too much like evading my obligations this evening. Therefore I shall make my answer rather more explicit, and say that the place of the architect is on the ground floor of the community. That is to say, so far from being regarded as the man who puts on the "pretties," the architect should be regarded as the person who decides the layout, plan, scale and proportions of the social fabric, and the relation of one of its parts to another, in so far as the social fabric is material and visible. In deciding these questions he is guided by a sense of form and order which has been properly trained. It is true that the architect also designs what are called "elevations," that is to say, the faces visible to the eye of the buildings which have arisen from the layout and plan, but if he is a good architect, he will treat them as arising from the circumstances, and not as something conceived beforehand and adapted to the plan as a sort of trimming in relief. So strongly do I feel this that I would almost say that if the architect were always called in to decide the layout, plan, scale and proportions of the social fabric, the designing of elevations might be left to amateurs. As a matter of history, the first professional architects, as distinct from master builders, that is to say, men like Wren and Vanbrugh, were amateurs, and the greatness of their works should not blind us to the fact that the circumstance that they were amateurs, enamoured of the pictorial effect, has greatly confused the whole subsequent history of architecture. It cannot be too often repeated that four elevations and a plan do not make an architectural composition. There must be between them the organic relationship of one thing growing out of another and determined in form by its character, very much as harmonies and melodies may be derived from a figured bass or the physical geography of a district is expressed in the contour lines upon the map. Briefly then, the place of the architect in the community in its material aspect is that of the divinity who shapes our ends.

The implications of the word "shape" will, I think, distinguish the province of the architect from that of the other persons, such as the engineer and the traffic expert, who also come in on the ground floor and contribute to the layout and plan of the social fabric. Their business is to construct and organise for practical efficiency, and neither constructing nor organising, in that sense, is the same thing as shaping. Every practical

solution leaves formal alternatives, and the business of the architect is to decide, by virtue of his trained sensibility, which of the formal possibilities presented by the practical solution is the best from an æsthetic point of view. The word "æsthetic" is, I know, dangerous, but there is no better one to describe that obscure feeling to which certain forms, proportions and relationships appear better than others. It is not, I may say, a matter of opinion; whether it is connected with bodily balance or the convenient movements of the eye, or what not, it is a fact that forms please or displease as surely as sugar tastes sweet or vinegar sour. Nor, except incidentally, has æsthetic effect in architecture anything to do with columns or pediments or crockets or pinnacles, or any of the other features of what are called the historical styles. It is a matter of sheer mass and proportions, of the relations between one cubical block and another, and it applies to and is active in a pile of packing-cases as much as to and in a cathedral.

From what has been said it should be evident that, while the engineer, the traffic expert and the architect—not to speak of the expert in hygiene and that rather vague person the sociologist—are all concerned with the social fabric, no one of them should precede the others in his activities. They should pool their capacities from scratch and collaborate so that the thing—whether it be a single building, a garden city layout, the line of a bridge or the sweep of an arterial road—is being shaped even while it is being constructed or organised. Afterwards it is too late. In simpler states of society all the persons named were often the same person; there was Michelangelo, and Rennie, of Waterloo Bridge, was both engineer and architect by native right; but the increased complexity of the social fabric makes it imperative, with rare exceptions, that all the capacities contributing should be separately trained. But shaping, the determination of the formal effect, cannot be postponed, and that is why I said that the place of the architect in the community was on the ground floor.

More and more I find that my personal vision of architecture is that of the map rather than the picture, and I believe it will help in an understanding of the place of the architect if we turn our attention to maps. It will not have escaped most of you that, as things are, the architect does not often get the chance of a clean slate, but has to insinuate his order and proportion into a complex of existing conditions. That is where the trouble begins. Besides a geographical map, every district has its emotional map, coloured not only by historical events, but also by sentimental associations which vary with the individual. To prove this I will ask

*The opening speech in the informal discussion on Wednesday, 11 March.

you to try a simple experiment. Recall your emotional map of your childhood's home. Remember the copse where you picked the earliest primrose, the field where the bull was kept, the orchard with the broken fence, the cottage where the witch lived, the field where you shot your first rabbit, the scene of your historical fight with Tom, and, very particularly, the lane in which you first met and/or said good-bye to Her. You will agree, I think, that you are up against a set of emotional values which not only do not correspond to the æsthetic values in the geographical map of your childhood's home but often conflict with them. Nooks and corners of no particular landscape interest are hallowed in memory, while stretches of pure beauty are emotionally barren. Transfer your attention to an urban district, multiply the emotional map by the number of people who live in it, add one or two features of historical interest to everybody, and you will get some idea of the task of the architect called upon to insinuate order and proportion into a complex of existing conditions.

Not by way of settling the question, but to suggest the difficulties, I will ask you to consider a problem of the moment, the proposed western exit from London. As you know, Fulham, Hammersmith and Chiswick are up in arms, with talk about St. Paul's playground, Hammersmith and St. Peter's churchyards, the Homefield recreation ground, and the haunts of William Morris, Hogarth, Sir John Squire, Mr. A. P. Herbert, M.P., and Uncle Tom Cobleigh and all. Is it not clear that some at least of these objections are inspired by emotional maps of the district? There is evidence of this in the joy with which the objectors have seized upon the ingenious alternative of roofing in the District Railway from West Kensington to Hammersmith. Let alone that this alternative ends where it does, and so does nothing to prevent the vandalism to the Mary Ann backs of the Queen Anne houses on Hammersmith and Chiswick Malls—perhaps you are acquainted with the noble architectural surroundings of the Homefield Recreation ground—and Uncle Tom Cobleigh and all, I will ask you, in the light of a railway journey from West Kensington to Hammersmith, to picture the architectural frontages of the proposed road over the top. The idea, I gather, is to make the new road an example of foresight, architectural sense, beauty, civic dignity and reason. Well, take a run from West Kensington to Hammersmith—or, since one proposal is to continue the elevated road further—to Gunnersbury, and then you will see.

As I said, this is not to settle the question, which would wisely be deferred for consideration, but only to suggest how any architectural planning is apt to be entangled in emotional values. There is, I need hardly say, a similar entanglement, though with an opposite bearing, in the political field, and proposals are made to alter the geographical map of the world when what really needs altering is the economic map. Is there a

single country in Europe which is *geographically* overcrowded? I think not. Do not think that I would disparage emotional or sentimental values; the values of association; they are very real. All I ask is that they should not be confused with æsthetic, or architectural values. More often than not, the little window where the sun came peeping in at morn is an untidy hole in a wall, and the tree that the woodman is asked to spare is a scrubby growth. In the comparatively rare cases when emotional and architectural values happen to coincide, and a building with historical associations is also a fine piece of architecture, capable of being welded into the new order, there is a good case for preservation. But great men and great events do not always happen in architecturally worthy settings, and in that case—well, it seems to me that it is a very shallow rooted association which is destroyed when its physical attachments disappear. Arthur is still felt at Tintagel, though his castle is no more.

But by now we are above the ground floor, and concerned with elevations. Here, again, there is an entanglement for the architect in his pursuit of order, proportion and beauty in the social fabric, and I can best call it the descriptive tradition. It will not have escaped your notice that a good many modern buildings which subscribe to the fundamentals of architecture; order, proportion and formal—or at any rate geometrical—beauty, the Highpoint flats, for example, are hotly opposed not only by the public, but by older architects. Why? The history of music will, I think, suggest the answer. Architecture has been called frozen music. That may or may not be a just comparison, but it at least suggests a useful distinction between the architecture which corresponds to what is called absolute music and the architecture which corresponds to what is called programme or descriptive music. Until recently most of our architecture has been descriptive; it might not actually imitate the past, but it bore stylistic allusions. Now, this is not to say that descriptive architecture, like descriptive music, cannot be good architecture; but it is to say, very firmly, that their value, as music and as architecture, does not depend upon their descriptive characters; it depends upon the absolute quality under the description. But, unfortunately, to a great many people, including some architects and musicians, descriptiveness is the thing; and when the building or the music ceases to be descriptive, it is no longer architecture or music to them. Take, for example, the case of Bach. Is there not a moral in the slow advance to popularity of Bach, and a hope in his great popularity now? But, popular as he is, I know a great many people, including some musicians, who care greatly for descriptive music, for the more romantic composers, who not only do not like Bach, but look upon a liking for him as a sheer affectation. They cannot accept absolute music. In precisely the same way, thousands of people reared upon descriptive

architecture, the architecture not only of revivals, but of stylistic allusion, come to the end of their appreciation when they are faced with absolute architecture, the sheer architecture which relies entirely upon the proportions of its masses, and the relations between them, with no descriptive allusion whatever. They may base their objection on quality, but their fundamental objection is to kind. That, I am persuaded, is the root of the difficulty with many, and the example of Bach leads one to hope that with familiarity the difficulty will disappear.

Architects, when I take a broad view of your place in the community, I do not know that I envy you. In your pursuit of order, proportion and beauty in the social fabric you are up against, first of all, the entanglements of the emotional map which everybody carries about in his head; and, secondly, the descriptive tradition. Absolute architecture, obviously the right architecture for our mechanical age, has a very hard row to hoe. I hesitate to use the word, but it does seem to me that, in present circumstances, the pursuit of order, proportion and beauty in the social fabric demands a certain ruthlessness. As I said, sentimental and architectural values do sometimes coincide; but in the majority of cases it is practical efficiency and beauty on the one side and sentiment on the other; and there is no question in my mind which ought to go.

For the more detailed aspects of the place of the

architect in the community I need only point to the Exhibition of Everyday Things in this very building. Nothing is too small or humble for architectural consideration. But this does not necessarily mean that the architect should design everything; beyond a certain limit he is more usefully employed in selecting and advising. Something similar applies to the painted or sculptured adornments of architecture. In this case the garden suggests a parallel. The architect may properly layout the immediate surroundings of the house, and suggest the disposition, general form and scale of what is to be grown; but questions of soil, climate and habit make the actual choice of plants a matter for the gardener. In the same way, while the architect may suggest the disposition, general form and scale of painting or sculpture, their design and execution are better left to the painter and sculptor. Paintings and sculptures made from architects' drawings are wrong in principle. Apart from inconvenience, it is an indignity to ask any free-hand artist to work to another man's designs. You might as well dictate his love letters. To sum up, then, the place of the architect in the community is everywhere; emphatically on the ground floor, but also "upstairs, downstairs and in my lady's chamber." He does not, necessarily, design everything, but nothing is too large or too small for his consideration, and he should allow no question of sentiment to divert him from his task of introducing order, proportion and beauty into the social fabric.

C.P.R.E., R.I.B.A. & I.O.B. Advisory Panels

A meeting of the Panels Executive Committee was held on 6 March, when the Secretary reported that an appeal had been made to the Allied Societies in whose areas Panel advice was not being sought as frequently as could be desired, with a request that an effort should be made to nominate an Architect member who would endeavour to improve Panel matters. It is satisfactory to note that the replies to Sir Ian MacAlister's letter have so far been very gratifying.

Another matter discussed at the meeting was the application of the Code of Procedure issued by the R.I.B.A. and approved by the Central Panels Committee, which applies to cases where it seems desirable for the Panel members to confer with the Architect submitting designs before recommendations are made to the Local Authorities.

Warwickshire.—The Panel of qualified Architects in this County is rendering valuable assistance to four authorities in that area. There is a good deal of concern in Warwickshire as to uncontrolled development in that beautiful county. The Allied Society is quite willing to set up Panels in order to assist effective control wherever the Local Authorities desire such assistance.

Yorkshire (Cleveland Panel).—This body has recently produced a set of designs for small houses, which can be obtained by Builders at nominal fees. The Panel members are hopeful that their efforts will have some effect in arresting the spread of disproportionate buildings in their area. The Cleveland Panel is working in close co-operation with the local Branch of the C.P.R.E.

Northamptonshire.—On March 21 the Northamptonshire Branch of the C.P.R.E. issued their Annual Report, in which it is noted that the Panel of Architects formed in 1934 has notified its willingness to examine any building or development plans, and to make suggestions thereon which are likely to prove useful.

General.—The Panel Secretary is preparing a map of England and Wales, showing the areas in which Panels are in operation.

He has also prepared an abridgment of the replies to the President's letter to Allied Societies, which gives useful information as to the progress of the Panels and the difficulties which some of them are experiencing.

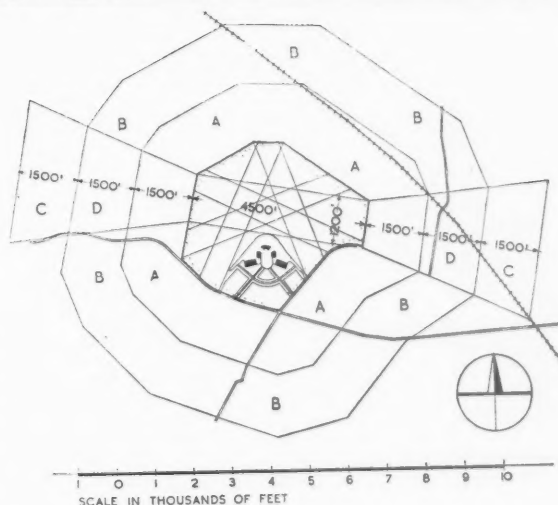


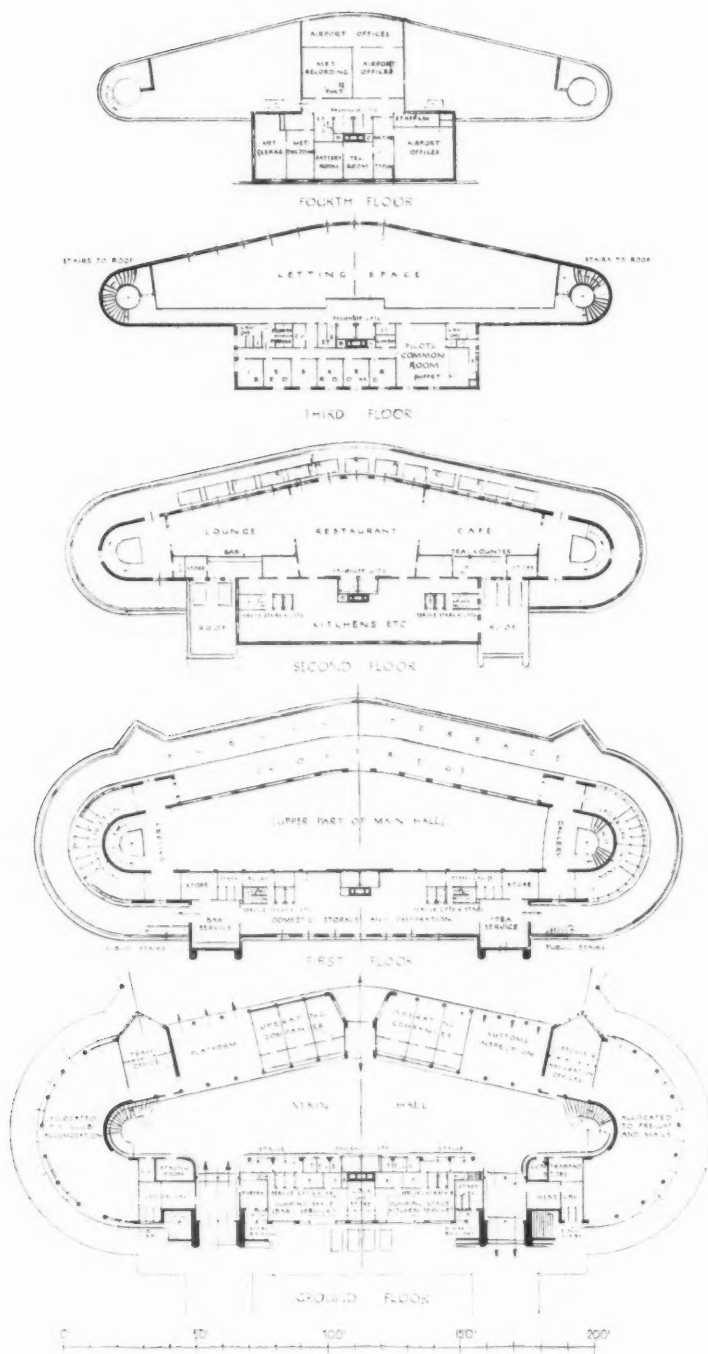
Birmingham Airport. Above, Fig. 1, model of the terminal building. Below, Fig. 2, the general site plan showing zoning for heights of neighbouring buildings

SOME AERODROME BUILDINGS

Architect : GRAHAM DAWBARN [F.],
M.A.Cantab., M.I.Struct.E., A.F.R.Ae.S.

At the present time numerous aerodromes are being established, mainly by municipalities, all over this country. There is hardly any precedent for the buildings, since most of the existing examples have either grown in a haphazard fashion or are admittedly out of date. It is not, therefore, necessary to explain at any length why some of these aerodrome buildings have been illustrated before they are finished. The



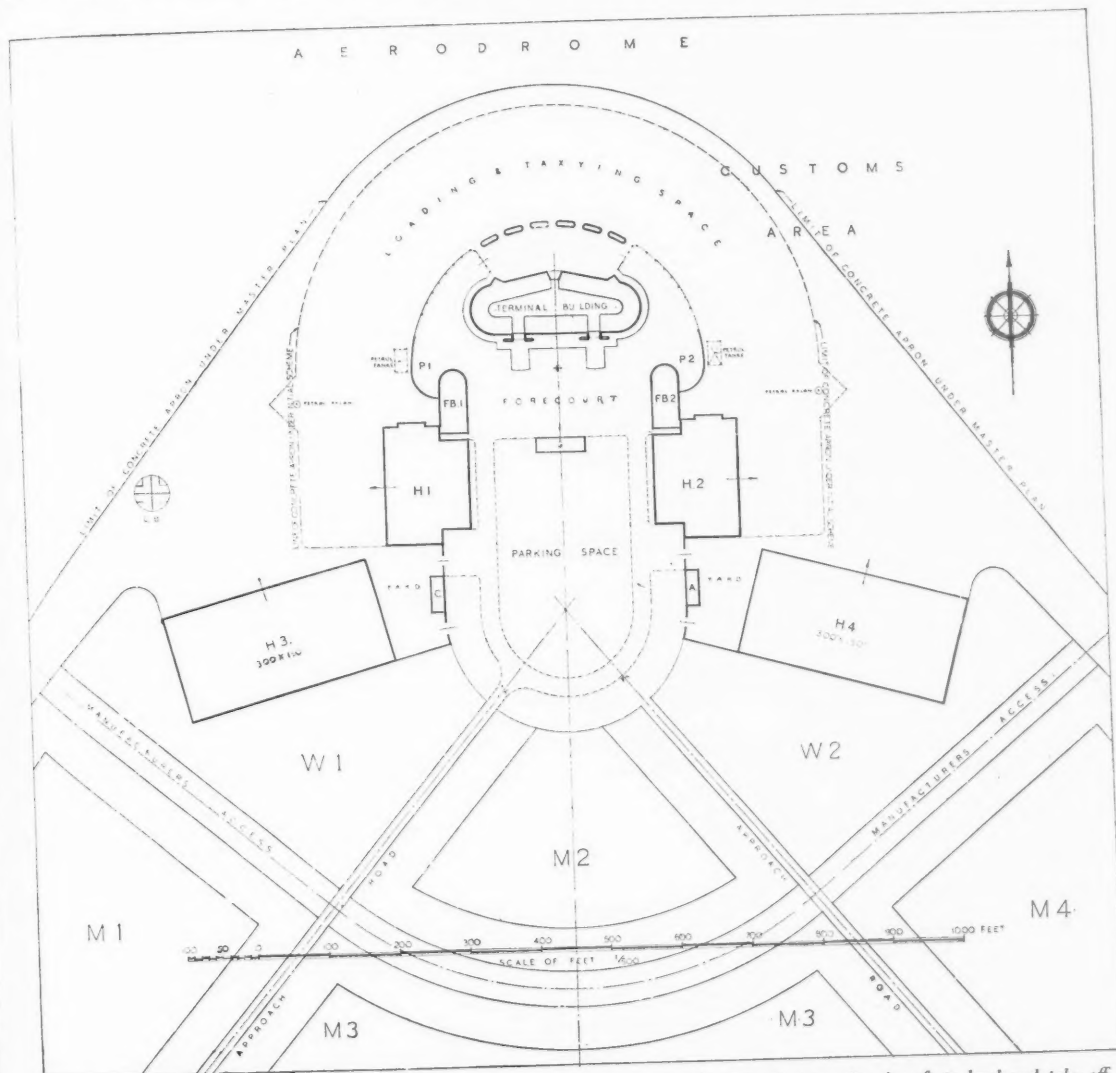


BIRMINGHAM AIRPORT

Last year the City of Birmingham commissioned the preparation of a scheme and report for the airport site they had purchased at Elmdon. The illustrations are taken from the report, which has now been approved by the Corporation, but the buildings may possibly be varied in execution.

The intended layout of the landing ground and airport buildings is shown in Fig. 2; a more detailed

layout of the main buildings and neighbouring sitework is shown in Fig. 4. The ground round the buildings falls generally from south to north. The terminal building is pushed well forward into the landing ground and a considerable area of concrete surfacing connects the four hangars and the loading area. The Vee form of the building layout permits aircraft to land and take off in any wind direction without passing over the buildings.



Birmingham Airport. Fig. 4. General layout plan of the buildings. The Vee formation permits aircraft to land and take off without passing over the buildings. The ground falls gently from south to north

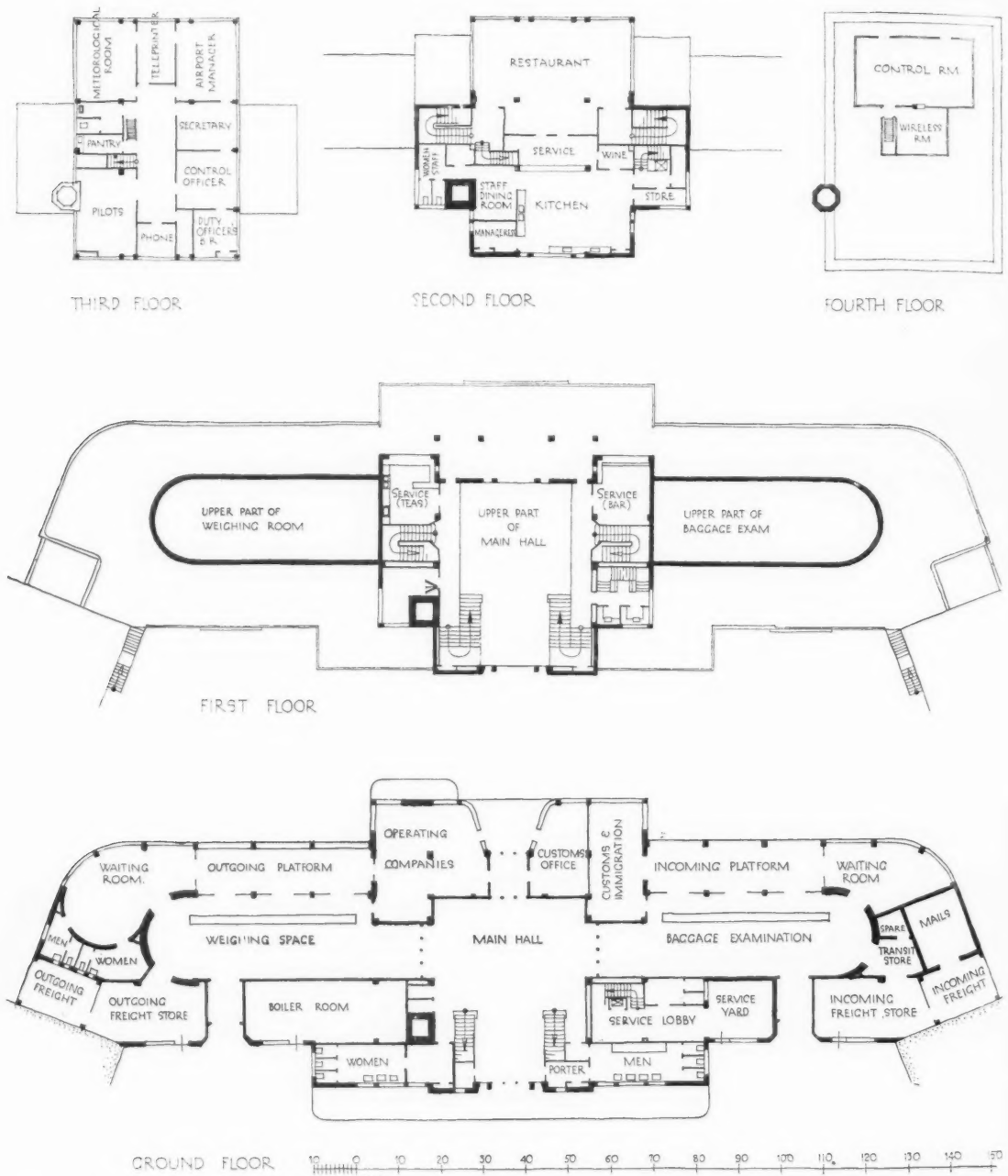
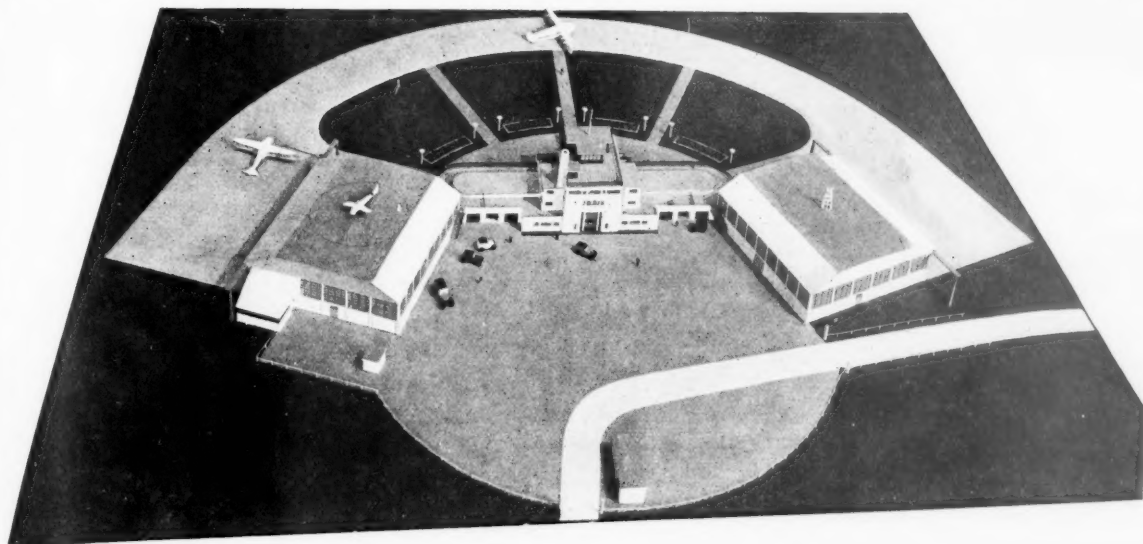
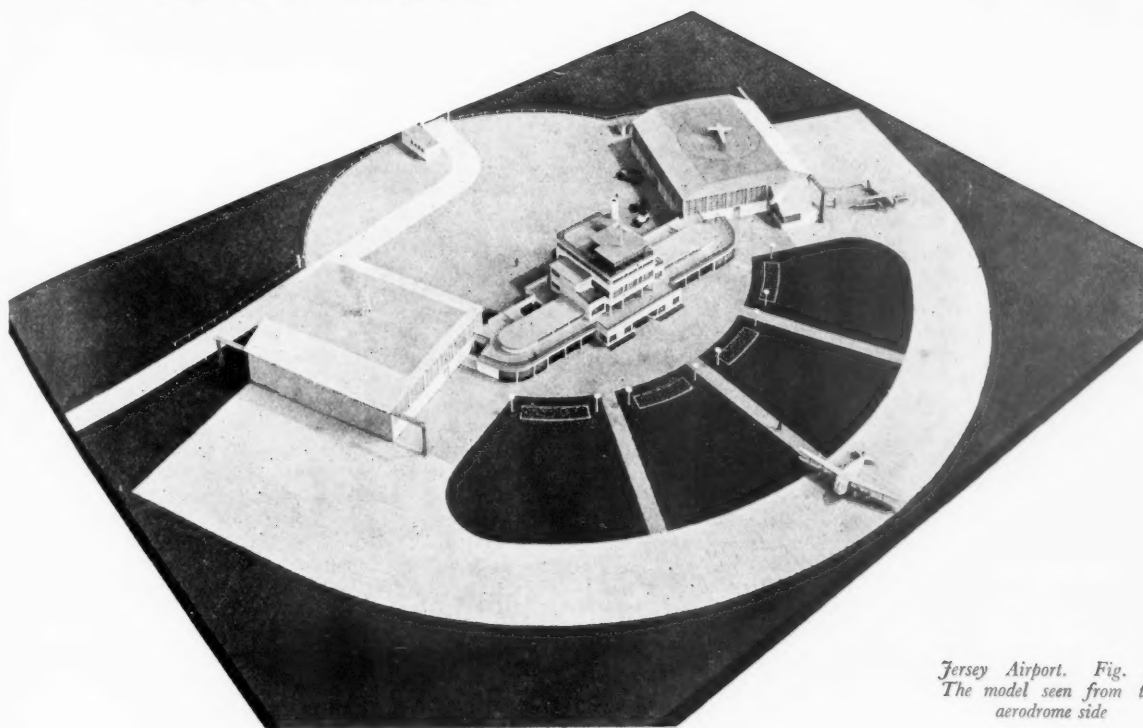


Fig. 5. The terminal building at Jersey Airport, now under construction. It has been designed to deal with dense traffic at peak periods. The recent rapid increase in air traffic indicates that the majority of journeys between Jersey and the mainland will ultimately be by air



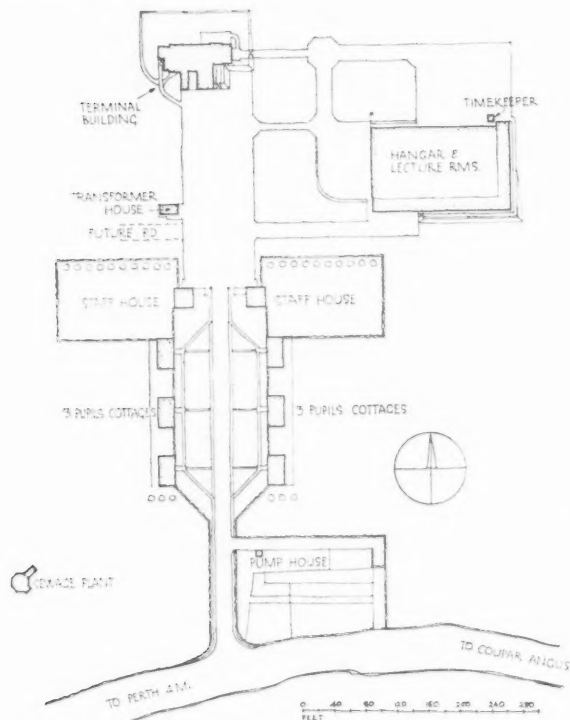
Jersey Airport. Fig. 6. An air view of the model, the fore-court side. The hangar on the left is to be doubled in size



Jersey Airport. Fig. 7. The model seen from the aerodrome side

It is worth noting that zoning requirements against future flying obstructions have been most carefully analysed.

Plans of the terminal building and an air view of a model of this building are shown in Figs. 3 and 1. It accommodates (a) administration and control; (b) airline personnel, passengers and freight; and (c) the general public. A large and partly covered public terrace on which light refreshments will be available overlooks the landing ground; on the floor above is the restaurant terrace. The main hall, lit by a clerestory at the level of the public gallery, is the centre of airline traffic operations.

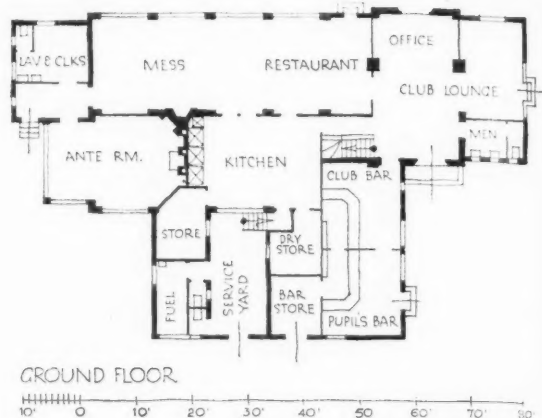


Perth. Fig. 8. General layout of the buildings

Birmingham is an instance of a major airport planned mainly for airline traffic with provision for night flying, for radio control and for landing under conditions of bad visibility.

JERSEY

The island of Jersey affords a striking example of the potentialities of air transport. The alternative to a twelve-hour train and boat journey from London is an air journey of about one and a half hours. During the last two years Jersey Airways have been successfully



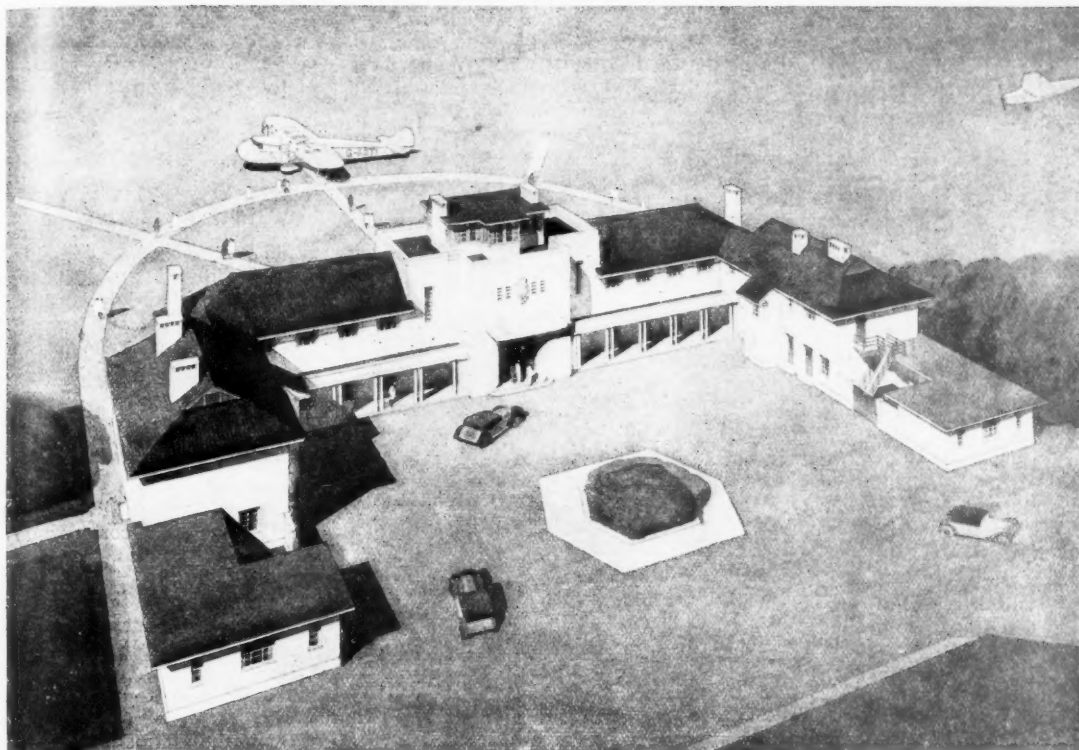
Perth. Fig. 9. The terminal building accommodates an Air Force Reserve Training School in addition to airline traffic

operating off the beach at St. Aubyn's Bay, and the rapid increase of traffic despite tidal conditions and other difficulties suggests that the majority of all journeys between Jersey and the mainland will ultimately be by air. This air traffic is already liable to high peaks during the holiday months and the buildings required at the airport must therefore be capable of carrying dense traffic.

Owing to the close cultivation and irregular surface of the island, the site selected for the airport was necessarily restricted and this has influenced the grouping of the main buildings. Figs. 6 and 7 are views of the model of the buildings seen from the forecourt



Perth. Fig. 10. The hangar building contains lecture rooms for the school



Lusaka Airport, Northern Rhodesia. Fig. 11. The pitched roofs, wide eaves, colonnades and small windows are the result of the hot climate. The structure is of solid construction owing to the high cost of transporting steelwork. The illustration is from a drawing by Cyril A. Farey

and landing ground respectively. The terminal building and northern hangar are now under construction. Since Jersey Airways intend to base their fleet at Jersey the southern hangar is being revised to give more than double the accommodation.

The plans of the terminal building are shown in Fig. 5. It may be noted that tourist parties can pass from road vehicle through the weighing space to aeroplane and from aeroplane through baggage examination to road vehicle without entering the main hall. There is a public terrace at first-floor level accessible from the entrance courtyard. Provision for extension is made over the terraces and flat roofs on the second-floor plan.

The terminal building has a steel frame, infilled with pre-cast concrete blocks; floors are of reinforced concrete. The general external finish is white cement rendering.

PERTH

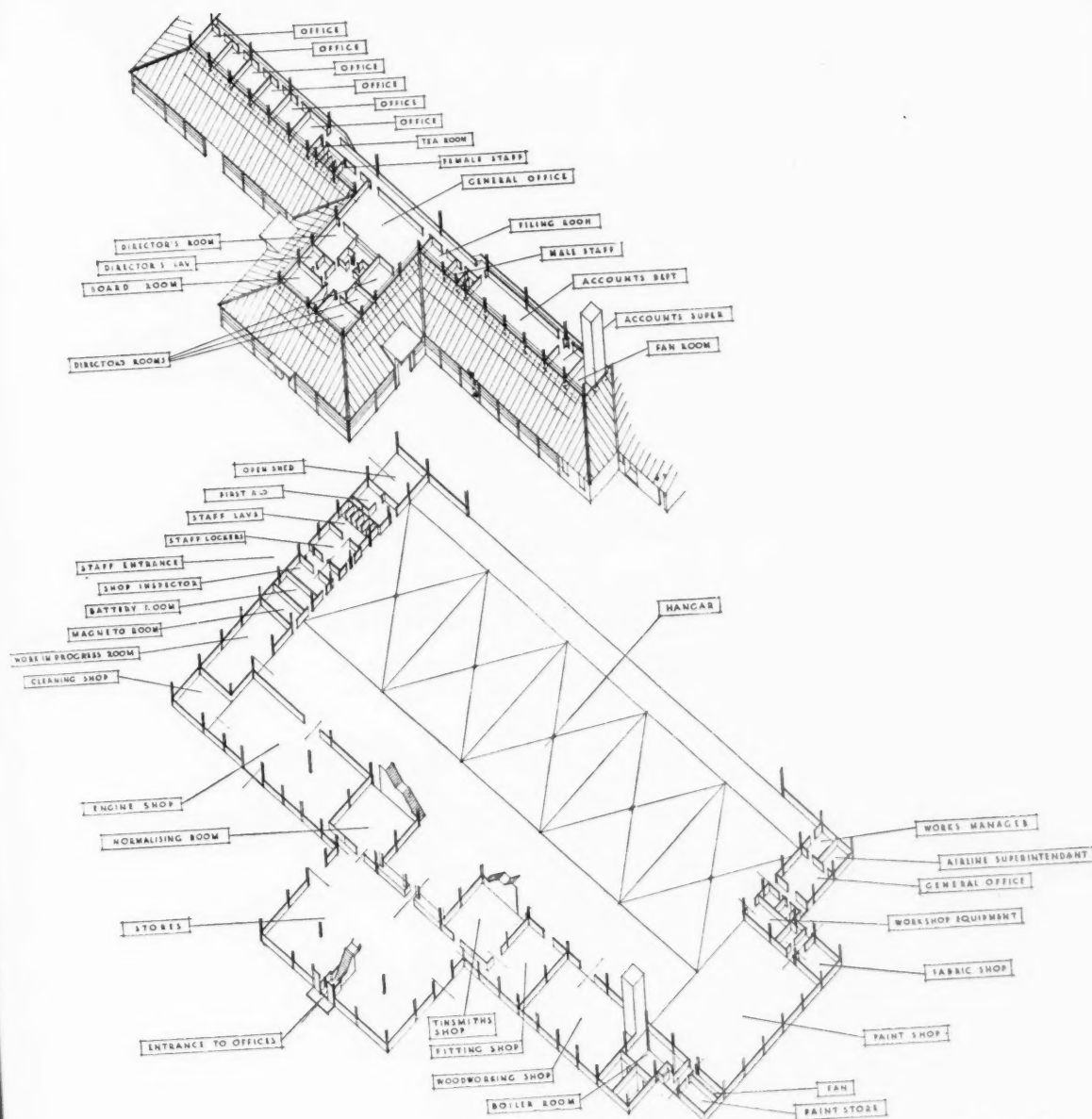
The buildings at Perth are more elaborate than would otherwise have been justified because they meet the

requirements of an Air Force Reserve Training School in addition to the needs of normal air transport. The building layout is shown in Fig. 8. The ground rises from the south towards the landing ground.

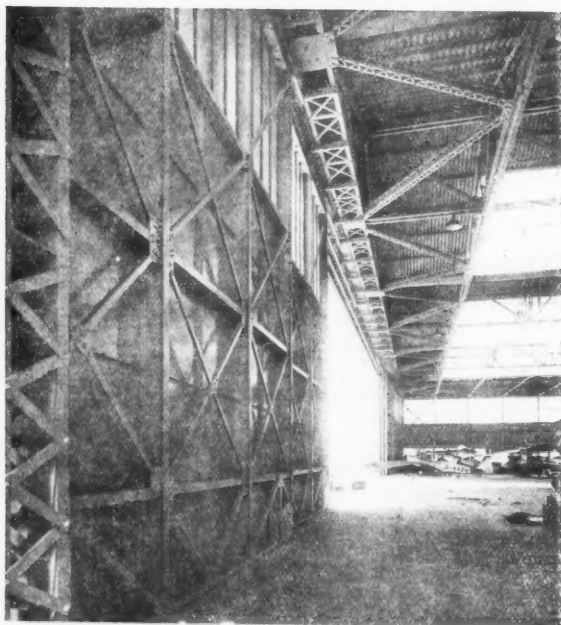
The terminal building (Fig. 9) has to serve two purposes. On the ground floor the western portion is devoted entirely to the school. The eastern end can expand as airline traffic develops. Arrangements have been made for placing a control "lantern" on the tower when wireless equipment is installed and permanent control of aircraft movements becomes necessary; this is likely to take place in the near future.

The hangar (Fig. 10) has lecture, parachute and photography rooms additional to normal requirements. The west end can be cut off for use by airline traffic. The arrangement of the aprons round the hangar was dictated by the dual requirements.

The whole scheme was conceived and carried out in an extraordinarily short time. Instructions for sketch plans were given in August 1935 under the proviso that the buildings were to be ready for occupation on



The Workshop Hangar at Heston Airport. Fig. 13. Isometric drawings showing the structural form. The building, which is used for maintenance work on all classes of aircraft, is of steel frame construction with glass walls. The upper drawing shows how the narrower span offices fit over the wider span workshops, the upper floor being supported on long lattice girders concealed in the breast walls under office windows. The clear space of the hangar is 250 feet by 126 feet



Two views (Fig. 14 above, Fig. 15 below) of the Workshop Hangar at Heston showing the lattice girder roof construction and the sliding steel doors

(Photographs lent by the British Steelwork Association)

Economy of construction was carefully studied. The skeleton is of steel and the walls completely of glass above a reinforced concrete plinth. The roofs are of asbestos sheets with large corrugations; weight was thus reduced to a minimum.

Fig. 14 shows the building from the internal gallery of the offices with the 200-ft. doors fully open. A detail view of the doors is shown in Fig. 15.

Requirements demanded careful attention to lighting and heating. Unit heaters by which warmed air is blown over a predetermined course are fixed above tie level in the main hangar. A system of artificial ventilation permits 30 changes of air per hour in the paint shop, with the temperature raised from freezing to 70 deg. F. The heating boilers are automatically fed with solid fuel from hoppers immediately above them.

Sir Chr. Wren's Intended Baldachino for St. Paul's Cathedral

NEW LIGHT ON AN OLD PROBLEM

A NOTE BY ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

Much uncertainty has surrounded the subject of Wren's Baldachino for St. Paul's. There is a footnote only in the Parentalia, and as it is of inferior authority its consideration can be deferred in the face of the new evidence now available. There are two designs, one at All Souls, and the other in the Library of St. Paul's Cathedral, which have been identified as the first idea for the Baldachino, otherwise represented only by a much-damaged wood model still existing at St. Paul's. There is no reason to think that his model represents a compromise, a façade rather than a complete structure such as a Baldachino by early tradition should be. Unfortunately of the first idea only a quarter plan and a side elevation numbered 72 and 74 remain, 73 the front elevation is missing. Beside this, quite recently part of a pencil outline perspective, drawn on the back of another drawing, has been recognised as a sketch view of the Baldachino. This drawing has been unstuck, but the whole was too faint to be photographed. It has, however been carefully traced in ink, and, aided by this, the front elevation (73) has been restored, as will be seen in our illustration. A key plan has been added showing how the Baldachino occupies the apse of the Cathedral. The perspective view is obviously an outline never fully worked out, and, in particular, it throws no light on the question of the steps, the arrangement of the altar, gradin wall, etc. In the restored drawing nine steps have been found necessary, and an unusual arrangement of the gradin wall with returned ends enclosing the altar so that it stands in a recess. The side elevation (74), can only be explained in this way, and the heights shown on the gradin wall as returned, are impracticable unless the altar is independent of the levels of the mouldings shown on this wall.

There is some authority for this disposition as in a plan by Wren for the choir arrangements of the Great Model of 1673 the altar is set in a recess of half its depth. It will be seen that the intended Baldachino was a noble structure rising to the height of the top of the great cornice ranging round the whole interior of the cathedral. The scale of the columns is about the same as that of the present inappropriate closed reredos. A certain analogy will be noticed between Wren's design and that of Alfred Stevens for the Wellington Monument.

It will, of course, be realised that these drawings

are only the framework of the design, which has not been carried to the point of considering the sculpture and carving. The wood model was, no doubt, adorned in a characteristic style, but nothing remains of the decoration of the upper part. It seems reasonable to suppose that the model was an open frontispiece, and that the archway was not filled in by a painting, or panel, for which no preparation appears to exist.

The most striking difference, between the first design and the model, is that the arch is lifted above the columns, replacing the solid attic, and giving a more open character to the design.



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It would appear that here also the altar was to be in a recess, formed by the pedestals of the columns, but there is no indication of a flight of steps. The model gains by the closer spacing of the twin columns, which it is likely would have been the case, if the first design had been further developed. This contraction would give more space round the Baldachino in the apse.

There is a general agreement in the main lines of the two designs, so that we can be certain of the proportion of the Baldachino, as intended by Sir Chr. Wren, relative to the interior of the cathedral as a whole.

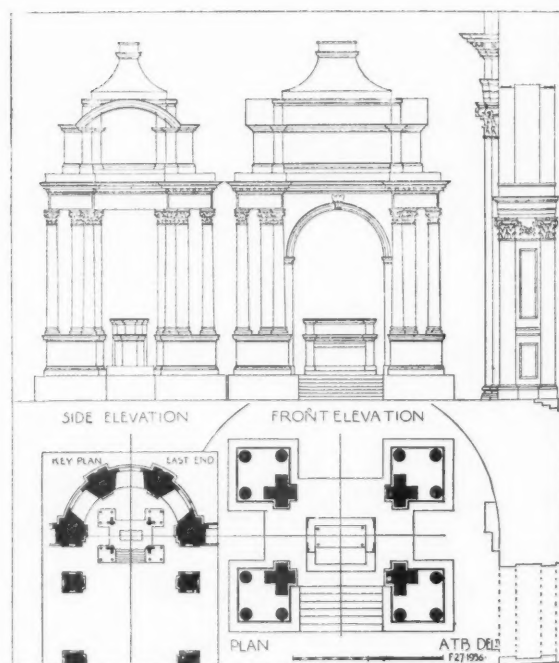
If the missing drawing No. 73 could be recovered it might give a date at which the designs were made.

The fitting up of the choir was the work of the years 1695-97, the first service being held in December, 1697.

The drawings and model may be of this period. No allusion to the subject has so far been met with, other than the Parentalia footnote mentioned above. This begins by a paragraph of a very doubtful authority about Mosaics, and proceeds :

"The painting and gilding of the architecture of the east end of the church over the communion table was intended only to serve the present occasion, till such time as materials could have been procured for a magnificent design of an altar, consisting of four pillars wreathed, of the richest Greek marbles, supporting a canopy hemispherical, with proper decoration of architecture and sculpture, for which respective drawings and a model were prepared. Information and particular descriptions of certain blocks of marble were once sent to the Rt. Rev. Dr. Compton, Bishop of London, from a Levantine merchant in Holland, and communicated to the surveyor, but unluckily the colours and scantlings did not answer his purpose, so it rested in expectance of a fitter opportunity, else probably this curious and stately design had been finished at the same time with the main fabrick."

This cannot possibly be taken verbatim, and can only be a confused recollection both of what took place, and of the drawing and model. It will be realised, of course, that the present choir has been advanced forty feet westwards, on the removal of the original screen carrying the organ, but nothing suggests that Sir Chr. Wren would have placed his Baldachino elsewhere than in the apse, everything points to his wish to preserve the full extent of the length and vista of his cathedral.





RADIANT CITY AND GARDEN SUBURB

CORBUSIER'S VILLE RADIEUSE

*"Gigantomachie?—Non! le miracle des arbres et des parcs
re'tablit l'échelle humaine."*

The architectural fantasies of Wells and Korda at the Leicester Square Theatre are perhaps little more than inflations of the modern luxury interior. What is bad is their conception as the shapes of things to come. They belong to that school of thought which talks of Futurism and Ultramodernism. When Wells broadcast an appeal for prophetic opinions, in 1932, *The Listener* invited Le Corbusier, among others, to reply. He did so, and pointed out very clearly that the things were here, it was only the shapes that were to come. Men of to-day were simply living in cities of yesterday. (The Mayor of Algiers had just told him that his now famous new plan for the town would be very welcome in a hundred years' time.) Procrastination is the easiest escape of all.

On the broader principle, however, Wells, Le Corbusier, even the Mayor of Algiers perhaps, are agreed. Our business is to bring about the highest degree of order combined with the widest extent of human liberty, a contradiction in terms to some, but no more of a contradiction than the wild freehand shape drawn on the sheet of graph paper.

That has always been the aim, it is the means of achieving it that changes, and the machine age of the last hundred years has brought the biggest changes of all. Unfortunately for city-making, Machinery coincided with Democracy. Mediæval Catholicism had given direction to urban life through churches. The Aristocracy of the Renaissance had done much the

same through palaces. Democracy had no such unifying factor to offer. The whole problem was mishandled, and in the general social confusion it is small wonder that sensitive spirits were driven to attempt escape, either back into the good old days (any good old days would do) or out into the primitive present of the countryside. So much for liberty; though even in the countryside the ignorant application of the Town Planning Acts is now paralysing it. These painful discords continue with us in the town aggravated by a thoroughly ill-considered attempt to get some sort of order. Hence our neo-Roman grandeur, starting literally above the heads of the populace, crushing by its superhuman scale any small civic joy the humble citizen may feel. (Thank God, and Pick, for the Underground!)

Not Hausmannisation, as in Kingsway, for instance, but humanisation is what we need. That is the first and most fundamental of Le Corbusier's pleas, a return to human scale and natural human desires, if indeed we know what these are, for under the stress of acquiring means to satisfy them, they themselves have become contorted almost out of recognition. "Vivre, rire, être maître chez soi, et ouvrir ses yeux dans la lumière, dans le soleil, les ouvrir sur les vertes frondaisons et sur le ciel bleu."

Apparently this emphasis on individual liberty is responsible for Le Corbusier's running wrangle with the Soviet Union, an argument at cross purposes (with some genuine differences of opinion on building technique in the background), which is a major tragedy.

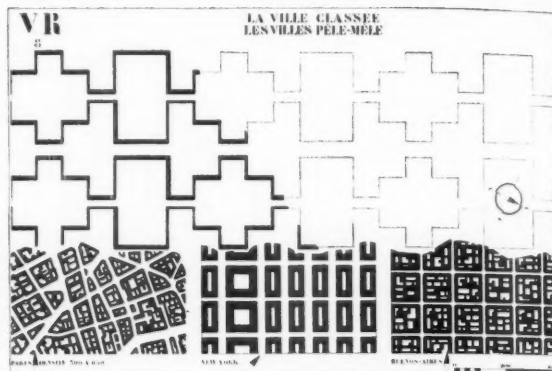
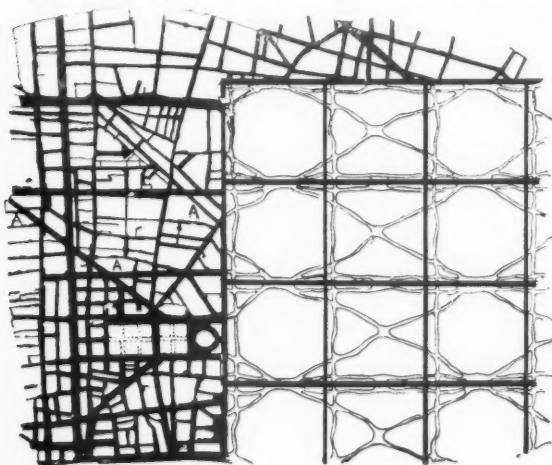
LA VILLE RADIEUSE, by Le Corbusier. Paris. 1933. p. 345. 95 frs.
26s.

For the Soviet Union could provide the two essential conditions for serious urban planning, a land publicly owned, and an organisation with a will, while Le Corbusier could give the Soviet doctrine a clearer and nobler expression than the neo-classical absurdities to which they seem to be returning.

The individual man, and Le Corbusier's individual is a very real man, provides the "programme" for the smallest unit of the urban pattern. This is based on the principle of neat functional planning for those purposes that call for it, and owes much to the design of ships' cabins and wagons-lits. (It would be interesting to know whether this rationalised living makes any part of the appeal of Holiday Cruises, or whether it is simply a matter of leisure, fresh air and new company.)

The next unit in the pattern is set by the individual car. Le Corbusier has been one of the first to recognise this, though he leaves the permanence of this system of transport unquestioned. He points out that the twenty-fold increase in horse-power means a complete change of scale in what might be called the second urban unit. After a series of thorough and well-presented studies of the problem, he concludes that the grid of streets now requires to be enlarged about three times, roughly up to a quarter-mile mesh. (Bus-stops in London are about half-a-mile apart.)

The second problem of circulation is safety, as between car and car on the one hand, and car and pedestrian on the other. Le Corbusier's solution is convincing. Visualising more clearly than most the real three-dimensional character of a city, he would have us give up the ground level *entirely* to the free circulation of pedestrians and to the establishment of such pleasures as tennis, boating and sitting in the shade. The cars lead their own lives some fifteen feet higher up with a properly worked-out system of ramps and bridges to avoid all crossing. The advantages of such a solution



"This diagram shows clearly the colossal change inherent in the idea of the Radiant City, populated at 1,000 to the hectare. It's a matter of nothing less than a new way of life. (The plans of Paris, New York and Buenos Aires are to the same scale)"

over the much published "City-of-the-Future" type, with first floor pavements for pedestrians, is obvious on close analysis.

With these two general groups of data in mind, Le Corbusier insists on the prime importance of the buildings dominating the circulation. The "corridor street" and the common practice of fitting blocks of buildings into any old shape left by the network of roads is more responsible than any other feature of contemporary town-planning for the inhumanisation of the city. It states, in effect, that cars are more important than men. Let those who profess to see in Le Corbusier's school of thought the domination of the machine, bear that point in mind.

On this question of machinery he has been grossly misrepresented. "The house as a machine to live in" is a phrase that has been contorted by those who fear machines to mean some kind of dehumanising of the inhabitant. It is symptomatic of a whole group of reactions towards the idea of the Machine. So many people in this country still take what might be called the Ruskinian attitude. Ruskin's passionate eloquence was designed to turn the men of his day from the broad and level arterial road to Mechanisation, back to the strait and narrow path that leads to Hand Craftsmanship. Le Corbusier with a no less passionate and often surprisingly similar eloquence reminds us that the machine is our servant and that if we grasp it firmly and work it with a will, knowing what we want, far from inducing the spiritual impoverishment which was Ruskin's obsession, it will present us with opportunities of enrichment undreamed of (even by H. G. Wells). If anyone still imagines Le Corbusier to be a soulless utilitarian he will be quickly disillusioned by a glance at this book, or its predecessors. Pre-Hitlerian German housing blocks, for example, supposed to be part of

"This must be clearly understood: Here are contrasted the network of Paris streets in the neighbourhood of Les Halles and the corresponding network of the Radiant City. . . . It is worth noticing that in old Paris the layout of the major roads corresponds very closely to our 400-metre spacing—but the numberless minor roads and their crossings make an inferno of motor cars and pedestrian"

"the Movement" are condemned with vigour on grounds of spiritual poverty.

The several town-planning schemes prepared by Le Corbusier and Jeanneret during the past thirteen years (his interest in town-planning dates only from 1922) form the most important part of this collection of papers. Together with the introductory material and an appendix on rural planning—which must, however, be condemned as superficial inasmuch as it takes for granted the contemporary and probably outworn unit of production, the individual farm—they present a fair summary of the Le Corbusier doctrine of Town-planning.

Built up on the principles we have discussed, it is worked out with that incredible vitality and almost vegetable sense of form which have given Le Corbusier a place in international architecture unoccupied since the time of Palladio.

The schemes fall into two main types. The more important is the Ville Radieuse, the Plan Voisin for Paris (1922) and the Antwerp Scheme (1933). Forty-storey cruciform blocks widely spaced are surrounded and contrasted with continuous fifteen-floor meanders, with free ground circulation everywhere and a quarter-mile mesh of roads at a higher level. The publication of so many plans is bound to involve a certain amount of repetition, which, though valuable in a propagandist work, is liable, when added to the author's natural tendency in the same direction, to irritate. Each scheme, however, is well worth studying in relation to its own particular problems, especially those which have had a financial plan worked out, for while the financial advantage of large-scale planning in general is obvious, this kind of solution involves rather different considerations from that of the satellite town, which is the standard English answer of the day.

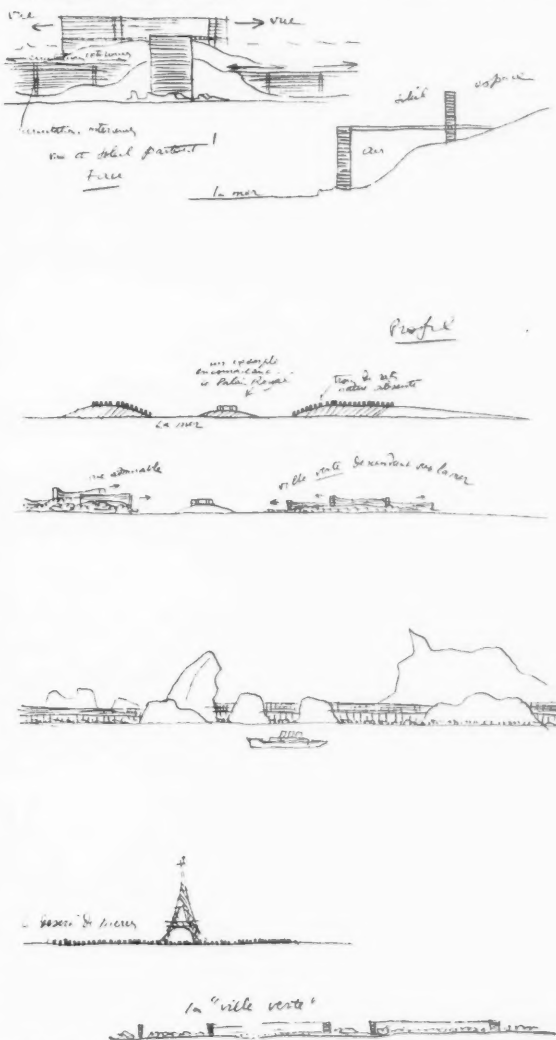
The second type of scheme is that prepared in sketch form for Rio de Janeiro (1929) and worked out in great detail for Algiers (1929-1932). Here the special problem is the lie of the land, a mountainous coast with all level parts already occupied. Le Corbusier's solution in principle is the construction of great viaducts for traffic running from hill to hill with tiers of dwellings, varying, of course, in number, below them, and in some cases also above. The idea is not quite so convincing on account of the less clear domination of building over circulation, but the architectural grandeur of such schemes would be more than Roman, while human scale and common human delights need not, as Le Corbusier shows, be lost.

A scheme of the Plan Voisin type would be an adequate solution for any large city, even London. Since it is no Utopian affair and should be seriously examined, we may well ask how far its principles could be applied here. There are, of course, many special points to be borne in mind.

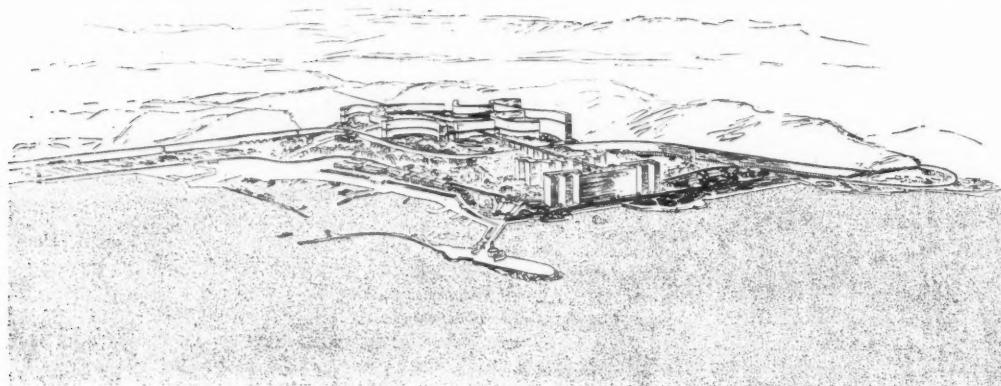
In the first place, the attitude of the Englishman to London is rather different from that of, say, the Frenchman towards Paris. Paris is first and foremost the centre jewel of France; the country outside exists for the sake of Paris, and every man's ambition is to live there. In England, on the contrary, cities are really no more than necessary evils, required by the machinery of economic exchange. Every man's ambition is to live in the country, and the equivalent of the Paris salon is the country house-party. The interest of the wealthy or educated in the affairs of London are usually for that reason based more on a sense of duty than on affection, and the results are all too apparent. On the other hand, this sense of duty is at the moment more highly stimulated than for many

years past, and County Hall, or rather one man in it, shows that he can think broadly on the subject.

In the second place, the success of such schemes depends partly on a feeling of solidarity among the inhabitants of each unit. The units of, say, 1,500 families in this case would be something like a ward, but it is doubtful whether Londoners are capable of a real sense of ward-solidarity. That sense is important, for it is the soundest guarantee against spiritual monotony in such a comparatively uniform town. It may be mentioned that the overall density of population in the Plan Voisin works out at 1,000 persons per hectare, say 100 families per acre, with far better open spaces than are given by anything we do now.



Algiers, Stockholm, Rio de Janeiro and Paris—Corbusier's proposals



Algiers.—“ Three things achieved : 1st, the beauties of Algiers safeguarded . . . ; 2nd, the disorder of the last fifty years removed by the 3rd, the construction of a new town for modern life ”

A third difficulty would be the intense conservatism of most Londoners, a quality shared in this case with citizens abroad, which in recent years has taken the form of an indiscriminate preservation mania. Those who criticise this habit, often consider that it is nevertheless an error on the right side as a safeguard against vandalism, but it is surely more of a crime to prevent the seeds of our own age ever fructifying than to allow the fine flower of a past age (not perhaps the very finest) to wither. Actually it may be that many of our preservation maniacs take this view, and that if something as grand as Carlton House Terrace could be produced for the new order, Carlton House Terrace might be allowed to go.

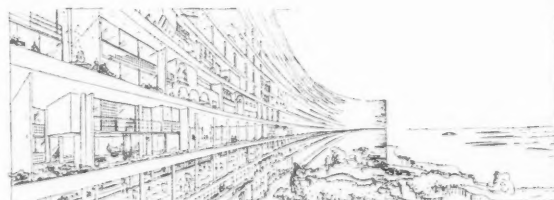
Fourthly, there is this horror of the machine and its “ artificial ” products, and the widest possible use of the machine is, of course, essential for the making of a city of this kind. Le Corbusier confesses that in his younger days he had a great distaste for such “ artificial ” materials and that he only came to prefer them when he realised that they were merely improved by man for the better service of his “ natural ” needs. Human nature, real human nature, must come before sub-human nature.

Fifthly and finally, the question of social reorganisation. Here the most pressing need is the public ownership of urban land. Most of us concerned with building in London know this quite well, though some of us are afraid of being dubbed communists and losing our practice. We must decide now, however, whether we are going to try and hammer out an equitable plan to-day or wait for a revolution to-morrow.

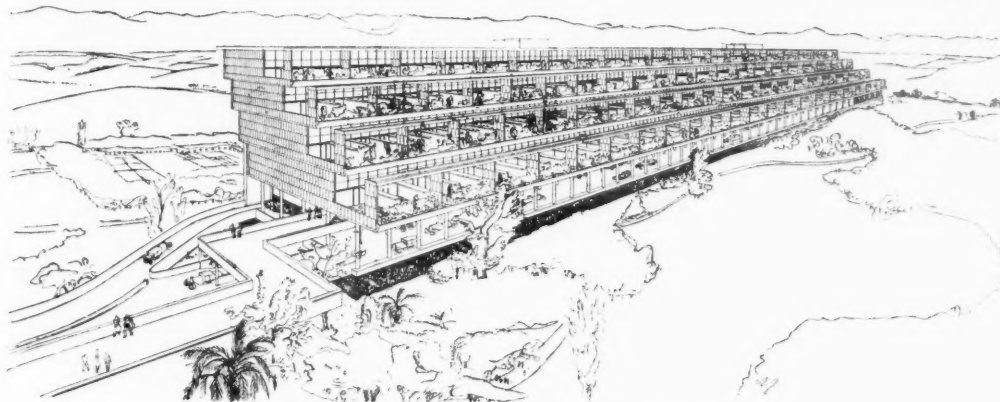
The opposing school of thought, associated with the name of Sir Raymond Unwin, favours the satellite town, but there are overwhelming arguments against it. The confusion of urban with rural life results in devitalising suburban conditions instead of a clear distinction between town and country. The lack of organic life in the satellite, apart from a few forced and self-conscious activities, is as depressing as the lack of a true citizenship for the individual. Transport becomes uneconomic, and the city proper degenerates into a chaos of drudgeries. There are many undeniable merits

in the garden city idea, and it is certainly an improvement on the model artisans’ dwellings of Queen’s Park, but fundamentally it is an escape from the problem.

It would seem, however, that even if development on the general lines of Le Corbusier’s schemes were sponsored by the Beaverbrook, the Rothermere and every other press, it would be effectively hindered ; but do not let us be too certain. It is in essence the right answer, and in time it may even percolate behind the Ionic capitals of County Hall. Some of the detailed proposals may be more readily considered, such as the plea for legalising the balcony dwelling, a double height living room of, say, 15 ft. with the lesser rooms 7 ft. and full cross ventilation (Programme of La Sarraz, 1928). (There are helpful suggestions for the building industry as well, such, for example, as the advantages of a standard height of door with varying widths in place of our



Algiers.—“ Here are the newly created plots : a vertical garden city. Everything there : view, spaciousness, sun, rapid communications, vertical and horizontal, economical services. . . . Architecture on a grand scale—architecture with a real thrill behind it ! Within the unity a maximum of diversity. In fact the architect of each dwelling can pick and choose among the styles. What does it matter to the general effect if Moorish rubs shoulders with Louis XVI or Italian Renaissance ? The imposition of order on an irregular site happens in a cheap and straightforward way. The promenades stretch along the varying features of the land. Cars come on the same level by one ample motor road well supplied with garages below ”



Another type of Corbusier dwelling proposed for Baradja, near Algiers

present peculiarly arbitrary classification.) But the value of the book lies in its general doctrine and in the superbly sane approach behind that doctrine. It may have in it a touch of what Frank Lloyd Wright calls the Café Philosopher, but it is at least a clear objective statement, and to that extent more valuable than an Autobiography.

In its presentation it is a delight to the eye (and no less to the fingers and the nostrils) an achievement considering the difficulties under which these things are done in a depression; and it is not a luxury book; its type was not specially designed, nor was the paper hand-made in Japan, but it might well supersede many such volumes on the hall

table. The selection of photographs and drawings—some of them illustrative, some purely symbolic—and the skill with which they are laid out, are noteworthy. The value of the frontispiece, a black and white reproduction of one of the author's paintings, is more doubtful.

An English translation should be considered, less for the sake of architectural students, who will devour it anyway, than for those members of our local town-planning authorities who are deterred by the French, for Le Corbusier has been too long considered merely a stimulant for the schools, or at best a private inspiration to some of our moderns.

GODFREY SAMUEL [A.].

Book Reviews

THE PRESENT AND HOPE OF THINGS TO COME

THE GOOD NEW DAYS, by Marjorie and C. H. B. Quennell. 80. xii + 112 pp. + 10 illus. London: Batsford, 1936. 6s.

"We," say Mr. and Mrs. Quennell in this delightful book, the last of their wonderful collaborations, speaking of the use of leisure, "we have always been in the so far fortunate position that our work was as good as play. It has been very varied; we have travelled and sketched, generally with some end in view, but have no hobbies. What is going to happen when we are too old to work? Shall we make rugs or play Patience?" For one of them the question has been answered, the active mind was working to the end, and his spirit has passed questing for the greatest of Utopias: so that this book is a brave epitaph.

Many books they had produced together to the joy of boys and girls, and everyone else; but these were statements of past fact, how people lived and worked and dressed and fought in past ages, the Ages of Stone and Bronze, of the Homeric Greeks and the Victorian English. Now it is a brave and challenging essay: they bid them look with glad firm eyes on these days in which they live now, to face its problems and enjoy its revolutionary discoveries, to keep the courage of the individual judgment and not just submit to

the mass suggestions of the modern world, and above all to distinguish the men who have done creative work from those whose only accomplishment is fear and destruction. A ghastly picture of English dead in the trenches of the last war is balanced against the last sentence of the book: "One fact, however, does stand out. If the Good New Days do not arrive we shall only have ourselves to blame. It is not the world but the people who live in it who are at fault."

For all the fear in the background, and the feeling that things are very wrong in a country where there are two million unemployed, it is a book of courage and adventure. "We must be prepared to find the most likely people in the most unlikely places," the authors say, and spend a page and a half showing the immense amount of "real hard work and thought or the great adventures which are packed into the first eighteen months of babies' lives." What they do then their seniors can do later, and so boys and girls can tackle the problems of the world, think out Utopias of small islands for themselves and know all the new ways of doing things and making life better.

There is an excellent account of the immense strides made by machinery and new methods in agriculture and later a simple account of the new Marketing Boards and what they are doing for the production of food. Scientific agriculture

as an opening for live young men has much appeal. There is, of course, inconsistency in the enthusiasm of the account of work done by the new machines and how readily a handful of alert brains can do the work of hundreds in the old ways, but hardly a word of sympathy for the displaced labourer who has not adapted himself, for the thatched barns, the "vermin breeding" hedges, or even for the birds who are to have no nesting places, however much good they may at present do to the land.

There is a vehement protest against the bungalow in the heart of a Dorset village, and a real belief that people build bungalows because they have never been taught what horrible things they are. Architects are perhaps particularly liable to special pleading: they have learnt to like some sort of building, it may be clay bats from the homely mire of the road or it may be two-storey streets of Regency houses: or again it often now is lofty-towered cities of concrete: but from their artistic preferences they construct a whole philosophy of life—life is nobler set at the top of a skyscraper, even when there is a strike of the lift men—slums are sacrosanct, cottages perfect, though their walls are rat-ridden. The real proof is where the architects live themselves, and many of those who inveigh most against ribbon development have hurried away into the country, as far as they can out of sight of the office or the school where they work. The bungalow dweller on the main road may be following a precisely similar urge, he goes where he has no house behind him and often none in front, as far as possible from the hemmed-in conditions of his work, as far as possible from the great courtyard flats which are now the ideal of the municipal housing scheme. The speculative builder builds the houses he knows people want: and these have to be as unlike as possible to the municipal housing scheme with its suggestions of subsidised living. Fundamentally this has value; it is the commercial exploitation that might be bettered.

At Christmas last year there was an exceedingly clever game on the market, "Hexway." The players, to quote the instructions, "have to build a road (provided on hexagonal pieces) and create 'building sites' with which they can 'build' their houses. Each player has ten houses to build and the one who gets rid of the houses first is entitled to build the village church, thus winning the game. As in billiards half the play lies in giving the next player a 'bad leave.' Characteristically, I found this game in Bournemouth; and one has not to travel far in any direction to see it in actual practice with real bricks and mortar and hoardings.

If intelligent people would all go back to living in flats and writing convincingly about their delights, in time (wasn't it 30 years an eminent statesman gave lately as the time for the spread of an idea?) ribbon development might end. The Quennells cannot help feeling a grand sympathy for the "worthy couple who have kept a fried fish shop in Hoxton and saved up their money so that some day they could retire to a bungalow in the country, have a garden and keep a few fowls," but when they come to the speculator and his wicked ways, seeking out beauty spots to destroy them or hold the lovers of them, friends of the old countryside, to ransom, their indignation knows no bounds and they lash out with bitter sarcasm.

Do we not all know the ways of the rhinoceros-hided speculator they describe, seeking out the middle fields of a view, approaching a respectable land agent (and it is, alas! true that some of the worst spots of bungalow town and ribbon development bear upon their sales boards the most honoured names!)

putting in the threatening pegs and bringing a few bricks to the site, then the heart searchings and distress of the neighbours culminating in a crusade? "Letters appear in *The Times*, the hat is handed round until, its contents being three or four times the real value of the land, it is emptied into the lap of the speculator, when he proceeds to hunt out new fields to conquer." And then comes the picture of the later fate of the land as an advertised beauty spot: but here the humour and optimism of the authors reappear: "Still these beauty spots may fulfil a useful service: they will keep those people without manners in certain spots and prevent them from trespassing on farms, leaving gates open, walking through growing crops, or robbing orchards. Rome was destroyed by the barbarians from without; England is suffering the same fate from the barbarians within."

Every problem as they discuss it ceases to be vague and general; it becomes clear and personal, old friendly carpenters become foremen, are discovered living in uncomfortable villas because of the greater prestige it gives, and the most desolating suburb is traversed to call on Mrs. Brown in "Wee Nestie" to show how much cheaper for the community (though not for Mrs. Brown) it would have been had "Wee Nestie" been a two-roomed flat in Mount Royal.

It would be pleasant to go on quoting, but unfair. This book should be read by all architects' children, for even those who have become expert in one branch of knowledge with the devastating thoroughness of the young, will find here a liberal education in the other branches—liberal, reasonable, hopeful. Though it is sad in a book by Mr. and Mrs. Quennell not to have those delightful drawings that were a very large part of the pleasure of the other books, those drawings which to them took the place of hobbies, the illustrations are abundant and very varied, and form in fact a book within the book, a running commentary in an international language.

No one should miss the expressions of hate and disgust on the faces of the men who watch Mrs. Pankhurst seized by a burly policeman and the reflection that this happened only a few years ago.

H. C. HUGHES [F.]

THE STUDIO YEAR BOOK

DECORATIVE ART: 31st Annual Issue of the Studio Year Book. Edited by C. G. Holme. 4to. 140 pp. London, 1936. 10s. 6d.

The *Studio* through its magazine has for thirty-one years acted without rest from its labours as a principal mid-wife in the never-ceasing birth of modern art. Each year it holds the baby up for us to see neatly dressed as the Decorative Art Year Book.

The introduction by the Editor, Mr. Geoffrey Holme, is a spirited defence of the attitude to modern art which does not admit that because functionalism solves some problems of design it must become the yard-stick of all. It is directed principally at some remarks by Mr. Boumphrey, made with reference to the 1934 volume. Mr. Holme points out that the demand is not so uniform that any simple theory can adequately comprehend the problem; some, among whom are many poor men, want splendour and within their means can get it, even though purists may not think much of their taste in such matters; others among whom are many wealthy persons,

want austerity in their surroundings, and find that the dominant tendency of the more "modern" group of designers can provide them with what they need.

The problem cannot be resolved into a criterion of expense. Each object, luxurious or austere, can be cheap or dear, functional or unfunctional, and, according to the taste of the critic, good or bad to look at. Mr. Holme speaks of the "harsh and obtrusive character in the outward appearance of functional simplicity, a sort of ostentation in the absence of ostentation." In a house, the outside of which is illustrated in this Year Book—one of the best modern houses in this country—the architect has taken his living-room flue as a naked asbestos pipe free from the wall as, to all appearances, a simple functional stove-pipe. It may well be asked whether such design is simple, since it does not take advantage of the possible functional neatness which could have been attained by stowing the flue in the wall, and it is definitely unfunctional in maintenance costs, because an exposed flue attracts dust which will discolour the coat of paint and the near-by wall. This is the "outward appearance of functional simplicity" and nothing more.

The ideas that underlie the criticism which Mr. Boumphrey expressed last year are uneasily in many people's minds. In its boldest terms it is that to illustrate things and houses which all of them are designed for the top few thousands in the income class, is to fiddle while Rome burns. The social consciousness of many to-day makes them feel that however delightful these things may be, and beautiful, they are demanding too much attention. The fact remains that the *Studio* has chosen to illustrate the cream of decorative art, and this presumably can best be found where cream can be afforded.

On the more general question of what form of design is characteristic of modern architecture, the *Studio* is in little doubt if we judge from the pictures chosen. Flat roof, light coloured walls, sometimes a box-y form, large windows, and a general open air-ness—these are obvious characteristics; and all the buildings and most of the furniture and equipment represent the modern synthesis of construction and expression which is the characteristic of their work of which modern architects have most reason to be proud. There is the lovely suave house by Mendelssohn and Chermayeff at Chalfont St. Giles, Lescaze's own house in New York, the much-illustrated concrete and timber house near Oslo by Blakstad and Munthe-Kaas, Fry's house at Chipperfield, a villa near Athens by Michaelides and Valentis, and others. The last three illustrating the freedom with which modern architects are now using materials in combination. These are houses which have that comfortable appearance which most people want, but which, hitherto, few modern architects have succeeded in giving. The same freedom in use of materials and in the development of expression derived from means of construction and use is evident in the furnishings. The few colour plates are of great value and are essential if a fair illustration is to be given of one of the outstanding achievements of modern designers.

The book, after illustrating and describing briefly house exteriors and interiors, generally deals in turn by annotated pictures with the various rooms in private houses and with fabrics, glassware, metalware and pottery. It is all admirably done, and the reputation of this most important reference book to contemporary art is fully maintained.

SCHOOL LIBRARIES

LIBRARIES IN SECONDARY SCHOOLS: A Report to the Carnegie United Kingdom Trust by the Committee appointed to inquire into the provision of libraries in Secondary Schools in Great Britain and Northern Ireland. Sm 4to. xvi+85 pp.+13 photos and 3 pp. plans. Edinburgh: T. & A. Constable. 1936.

"We assert . . . here and now that in no department of the secondary school system is there greater need for development than in the provision and quality of the school libraries." This categorical statement appears in the second paragraph of the "Libraries in Secondary Schools" report. The problem as the Committee recognise from the start, is not merely an educational one, not only a matter of book selection and provision, fundamentally it is an architectural affair which must receive architectural treatment. Simply to provide, as is done in many schools, a range or two of shelves in a classroom is not to provide a library, which must be a room or a building "entirely reserved from ordinary purposes of classroom instruction. . . . What must be avoided is the practice of regarding the library as merely additional classroom space. . . ."

Even if a room is reserved for a library, the objects of the committee are not fulfilled unless it is architecturally a good room; well and economically planned, congenial, comfortable, quiet and inviting; "the building must invite entrance." The report bears all these and much more in mind. Plans are given showing two typical reading rooms and details of design and equipment are discussed in a clear-headed undogmatic way, which is ideal for its purpose as a stimulant for those in charge of schools to appreciate the full importance of the architectural problems involved.

Very wisely the Committee state that they do not wish their report to lead to the adoption of any stereotyped plan believing that for the present experiment in design should be encouraged. The two plans and the section prepared by the Kent County Architect, are admirable for their purpose. Most of the photographs if used intelligently add to the force of the argument not, and the report stresses this, by showing schemes which are necessarily ideal, but by showing pictorially the contribution which a good library can make to the scholastic amenities of a school. This is not the place to enlarge on the scholastic importance of a library, the report does that, but the idea underlies the whole argument; the architecture of a library is meaningless unless properly tied up with the purpose the library is to fulfil. The design of a library is one of the most fascinating jobs an architect could hope to have, but whoever has such jobs must read this report.

Finally, a note of praise of the way the report is written and printed. Copies can be obtained on application to the Trust, Dunfermline, Scotland.

MODERN GARDENS

WHEN I MAKE A GARDEN, by Ralph Hancock, F.R.H.S. 4to. 64 pp. London: Foulis. 6s.

This is a collection of about one hundred and twenty good photographs of recent gardens mostly in England or America, but also including examples from the continent. They represent much of the best in modern garden design, and in particular the skill with which natural landscape and formal architectural elements can be combined. Among the most interesting pictures are some of New York skyscraper roof gardens. The Library copy has been presented by the author.

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

SCHOOLS AND UNIVERSITIES

ARCHITECTS' JOURNAL. Vol. LXXXIII. No. 2149. 26 March. P. 483.

School of Geography, Cambridge Stanley Hall and Easton and Robertson. Includes lecture rooms, library, map room, laboratories and flat roof for astronomical observations, etc.

DE 8 EN OPBOUW (AMSTERDAM). Vol. VII. No. 6. 21 March. P. 61.

Montessori School by van Tijen, Albr. Durer St., Amsterdam.

EXHIBITIONS

ARCHITECTURE. (N-Y). Vol. LXXXIII. No. 3. March. P. 133.

Hayden Planetarium, New York, by Trowbridge & Livingstone.

ARQUITECTURA (MADRID). Vol. XVIII. No. 2. February. P. 27.

Permanent Fine Arts Exhibition Gallery, Madrid. Winning and second prize competition design. Several well-lit galleries. Provision for moveable screens; lecture theatre.

LIBRARIES

BYGGMASTAREN. 1936. No. 8. P. 90.

Provincial library, Härnösand, by Sven Markelius.

CIVIC BUILDINGS

CONSTRUCTION MODERNE. Vol. LI. No. 24. 15 March. P. 481.

Cachan (Seine) Town Hall, by Mathon, Chollet & Chaussat.

SPORTS BUILDINGS

ARCHITECTURE D'AUJOURD'HUI. Vol. VII. No. 2. February. P. 19.

Scheme for an Olympic Stadium at Paris, by Gréber, Mallet-Stevens, Pingusson and Rotival.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3509. 20 March. P. 374.

Birkdale Golf Club, Lancs., by G. E. Tonge [F.].

AERODROMES

ARCHITECTURE D'AUJOURD'HUI. Vol. VII. No. 2. February.

Le Bourget Aerodrome. Seven competition designs.

COMMERCIAL

DESIGN AND CONSTRUCTION. Vol. VI. No. 5. March.

Banks. Illustration of 40 examples with general articles on modern practice.

INDUSTRIAL

BAUGILDE (BERLIN). Vol. XVIII. No. 8. 15 March. P. 230.

Water-towers. Illustrations of several interesting German examples, new and old.

HOSPITALS AND WELFARE BUILDINGS

CONSTRUCTION MODERNE. Vol. LI. No. 25. 22 March. P. 512.

Franco-Moslem Hospital, Bobigny (Seine), for oriental diseases. 300 beds. Departments for tuberculosis, surgery, radiology, general medicine, eyes, noses, etc.; also biological laboratories. Many photos, one poorly-reproduced plan.

ARCHITETTURA (ROME). Vol. XV. February. P. 71.

Competition designs for Bolzano General Hospital. Multi-storied, open plan.

ARCHITECTURE ILLUSTRATED. 1936. March. P. 96.

Royal Eastern Counties Institution, Ltd. Home for mental defectives, Colchester, by J. Stuart [F.]. Includes patients' living blocks, concert hall, laundry, kitchens, etc., etc.

CINEMAS

ARCHITECTURE D'AUJOURD'HUI. Vol. VII. No. 2. February. P. 23.

Recent cinemas, descriptions and photos of seven new theatres, mostly in Paris. Comparative plans of French and English cinemas and article on cinema lighting.

ARCHITECTURE U.S.S.R. 1936. No. 3. P. 39.

Opera house and ballet theatre at Gorki, by A. Z. Grinberg. Also Palace of Culture, theatre and club for motor factory at Gorki, project by Grinberg.

BUILDER. Vol. CL. No. 4859. 20 March. P. 585.

Cinemas "studios one and two," reconstructed Academy Cinema, Oxford Street, London, by L. H. Kemp [A.], and F. E. Tasker.

BUILDER. Vol. CL. No. 4860. 27 March. P. 629.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3510. 3 March. P. 401.

New Pier Buildings, Lec-on-Solent, by Yates, Cook & Darbyshire, includes "Winter Garden," restaurant, cinema, etc.

ARCHITECTURE ILLUSTRATED. 1936. March. P. 75.

Ritz Cinema, Huddersfield, by R. Cromie [F.].

PUBLIC HALL

BUILDER. Vol. CL. No. 4860. 27 March. P. 634.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3510. 27 March. P. 304.

Public Halls, Harpenden, Herts. Competition designs; winners, G. R. Yeates and T. A. Bull [A.].

MEMORIALS

BAUGILDE (BERLIN). Vol. XVIII. No. 7. 5 March. P. 197.

German war memorials. Article with pictures of several impressive memorials.

CHURCHES

ARCHITECTURE (PARIS). Vol. XLIX. No. 3. 15 March. P. 73.

St. Antony of Padua Church, boulevard Lefebvre, Paris, by M. Azéma. Nave formed out of a single pointed vault springing at floor level; some interesting detail.

St. Agnes Church, Alfort, by B. de Laujardiére and R. Put-homme. A small church in concrete owing a lot to the Perret brothers in general conception. The same number also has an article on Romanesque churches near Cluny.

BATIR (BRUSSELS). Vol. V. No. 40. March. Special church architecture number illustrating several recent churches in Belgium and France.

STUDIO. Vol. CXI. No. 517. April. P. 183. Church art. Illustrated article on development and tendencies of European church architecture and decoration.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3509. 20 March. P. 365.

St. Bede's Church, Clapham Road, London, by Edward Maufe [F.], for deaf and dumb. Sloped floor to give clear view of altar. A characteristic work, "spacious charm and restfulness."

CASA BELLA (MILAN). Vol. IX. No. 98. February. P. 12.

Catholic Church by Dominikus Boehm, at Norderney. A severe modern building with an unusual but effective plan. Scheme includes a priest's house, not yet built.

ARCHITECTURAL FORUM. Vol. LXIV. No. 3. March. P. 175.

Small Christian Science Church and school-room, Burlington, N.J., by W. P. Barney and R. W. Barnwell.

DOMESTIC

BUILDER. Vol. CL. No. 4859. 20 March. P. 580.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3510. 27 March. P. 395.

New L.C.C. flats, Oaklands Estate, Clapham Park. Three acres' site, 3 blocks houses, about 900 in 185 flats (25 of two rooms, 113 three rooms, 42 four rooms, five 5 rooms). Rents, gs. 3d. to 11s. 3d. for two rooms, to 17s. 6d. to 20s. 6d. for five rooms, inclusive.

AMERICAN ARCHITECT. Vol. CXLVIII. No. 2642. P. 17. Hillside Homes. P.W.A. (Public Utility) Housing, New York, for 1,400 families; five floors, courtyard planning with elaborate community services, including tenants' workshops, schools, playgrounds, assembly rooms, etc., etc.

ARCHITECTURAL RECORD. Vol. LXXIX. No. 2. February.

Low cost houses. Special number on the planning and equipment of houses costing from \$2,400 to \$4,000, includes useful lists of requirements.

ARCHITECTURE D'AUJOURD'HUI. Vol. VII. No. 2. February. P. 61.

Experimental house at Guingamp by E. & A. Novello, to test a form of construction using the maximum of prefabricated units reducing the mechanical work on site to assemblage. Good short description.

AMERICAN ARCHITECT. Vol. CXLVIII. No. 2642. P. 17. Kitchen planning. Useful article, well illustrated, with full data sheets.

ARCHITECTS' JOURNAL. Vol. LXXXIII. No. 2149. 26 March. P. 495.

Bathroom planning and finishes. Article by R. H. Sheppard.

ARCHITECTS' JOURNAL. Vol. LXXXIII. No. 2149. 26 March. P. 477.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3510. 27 March. P. 389.

A garden city of the future. Imaginative scheme by F. R. S. Yorke [A.] and Marcel Breuer, illustrated by a model.

MATERIALS AND CONSTRUCTION

JNL. MUNICI. AND CY. ENGINEERS. Vol. LXII. No. 17. 18 February. P. 869.

The economic designing of retaining walls, by Granville Berry, A.M.Inst.C.E.

BUILDING. Vol. XI. No. 2. February. P. 71. Comparative costs of construction—deal and hardwood strip flooring.

ARCHITECTURAL RECORD. Vol. LXXIX. No. 1. January. Concrete. Article by Antonin Raymond and illustrations of some of his buildings and others in concrete. Working details of Raymond's buildings. Articles on the use of concrete and pre-cast construction.

ARCHITECT AND BUILDING NEWS. Vol. CXLV. No. 3508. 13 March. P. 328.

Current Notes on Materials. These notes are now being contributed by Mr. J. K. Winsor. The current section deals with weatherboarding technique.

ACOUSTICS

ARCHITECTURE (PARIS). Vol. XLIX. No. 3. 15 March. The acoustics of halls. An analysis of the acoustic values of rectangular chambers.

GENERAL

RE-Co. (REFERENCIAS DE LA CONSTRUCCION) (MADRID). This journal, published by the Madrid Building Centre, is now received regularly.

Accessions to the Library

1935-1936—VI

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publisher for Review marked

Books purchased marked

*Books of which one copy at least is in the Loan Library.

R.
P.

ARCHITECTURE

MARTINI (FRANCESCO DI GIORGIO)

Trattato di architettura civile e militare di Francesco di Giorgio Martini, architetto senese del secolo xv. Ora per la prima volta

pubblicato per cura del . . . Cesare Saluzzo : etc. With Vita etc., by Carlo Promis.

2 vols. : text 11 1/2", pls. 20". Torino [Turin]. 1841.

Presented by Mrs. Halsey Ricardo.

SOCIETIES (GENERAL)

FRANCO-BRITISH UNION OF ARCHITECTS

List of members.

1935. R.

INSTITUTE OF SOUTH AFRICAN ARCHITECTS and CHAPTER OF S.A. QUANTITY SURVEYORS

The Year Book. 1935-1936.

[1935.] R.

NORSKE ARKITEKTERS LANDSFORBUND

N.A.L.s Byggehåndbok 1935-1936. K. M. Sinding-Larsen, editor.
[Including list of members of the N.A.L.]
11½". xxiii + 264 pp. Oslo. [1935.]
Presented by the Landsforbund.

EDUCATION

R.I.B.A.

Prizes and studentships. 1936-1937. [1936.] 1s.

THEORY

MOHOLY-NAGY ()

The New vision. From material to architecture. Translated by D. M. Hoffmann.
10". 191 pp. incl. pls. New York: Brewer, Warren & Putnam.
[1936.] £1 5s. P.

HISTORY

FERGUSON (C. J.)

The Growth of architecture. Opening address . . . Royal Archaeological Institute, etc.
pam. 9". priv. prin. 1894.
Presented by Mrs. Halsey Ricardo.

BRITISH SCHOOL OF ARCHEOLOGY AT ATHENS

Archæology in Greece, 1934-1935. By Humphry Payne. (From Jl. Hellenic Studies, lv., 1935.)
pam. 10½". [1935.] R.

[LOUKOMSKI] LUKOMSKI (G. K.)

Charles Cameron, architect, etc. (From the Connoisseur, Apl. and July.)
2 extracts. 12". [Lond.] 1935. P. (2s. 6d. per issue.)

MUTHESIUS (HERMANN)

*Die Englische baukunst der gegenwart. Etc.
pfo. 19¼". Leipzig and Berlin. 1900. Copy for Loan Library.
Presented by Mrs. Halsey Ricardo.

RICARDO (HALSEY)

Letter book [illustrated by sketches].
MS. 10½". 1879-83.
Presented by Mrs. Halsey Ricardo.

GIOLLI (RAFFAELLO)

Alberto Sartoris. (Collezione architetti nuovi.—3.)
8½". (14) pp. + front. + pls. [Milan]: Campo Grafico.
[1936.] R.

DRAWING, LETTERING

ARCHITECTURAL ASSOCIATION

Exhibition of present-day calligraphy and illumination. Organised by the Society of Scribes and Illuminators.
pam. 8½". Lond. 1936. R.

PROFESSIONAL PRACTICE AND SURVEYING

MULGAN (ALAN), editor

Building in New Zealand. His architect and his service. (New Zealand Institute of Architects.)
pam. 8". n.p. [19—.] R.

AMERICAN INSTITUTE OF ARCHITECTS

*Manual of accounting for architects. (Standard document No. 978.)
9". xvii + 132 + var. pp. + 38 folding pls. n.p. 1935.
Presented (2) by the Institute.

(SOCIETIES)

CHARTERED SURVEYORS' INSTITUTION

List of members 1936. 1936. R.

BUILDING TYPES

(CIVIL)

MAGYAR MÉRNÖK- ÉS ÉPÍTÉSZ-EGYELET

A Magyar nemzeti stadion [national stadium] elhelyezésének kérdése. Tanulmányi jelentés. [By] Méhes Emil and Misley Sándor.
12". 34 pp. Budapest: Stadium Sajtóvállalat, etc. 1936. R.

INTERNATIONAL EXHIBITION, Brussels, 1935 (EXPOSITION UNIVERSELLE ET INTERNATIONALE DE BRUXELLES)
Official guide.

7". [Brussels. 1935.]
Presented by Mr. A. L. Hall [A.].

LYNDE (F. C.), editor

Descriptive illustrated catalogue of the . . . competitive designs for the [projected] Great Tower for London [resembling Eiffel Tower, Paris], etc.

8½". Lond. 1890.
Presented by Mrs. Halsey Ricardo.

(RELIGIOUS)

HAWKINS (E. C.)

The Church & parish of Saint Bride, Fleet Street.
4th ed. by W. G. Bell. 10". (vi) + iv + 18 pp. + pls.
Lond. 1922. (1s.) P.

PEARCE (JOSEPH P.)

The Church of Saint Oswald, Winwick, in legend and history.
10¼". 31 pp. Warrington. 1935. *Presented by the author.*

ROSS (JAMES)

The Cathedral church of Bristol. Historical and descriptive handbook.
2nd ed. pam. 7½". Gloucester and Lond.: Brit. Publ. Co.
[19—.] 6d. P.

CROWFOOT (J. W.)

*The Cathedral at Bosra. A preliminary report. From Palestine Exploration Fund Quarterly Statement, Jan.)
pam. 8¾". [Lond.] 1936.
Presented by the author (2).

BLOXAM (M. H.)

Fragmenta sepulchralia. A glimpse at the sepulchral and early monumental remains of Great Britain.—An unpublished fragment. Printed at . . . Oxford between A.D. 1840-1850, title in MS.
8¾". priv. prin. [1840-50.]
Presented by Mrs. Halsey Ricardo.

(EDUCATIONAL)

CARNEGIE UNITED KINGDOM TRUST

*Libraries in secondary schools. A report . . . by the Committee appointed to inquire, etc.
9¼". xvi + 85 pp. + pls. Edin.: Constable. 1936.
Presented by the Trust (4).

COLUMBIA UNIVERSITY, New York

*South Hall [library building], Columbia University, N—Y—.
10". (vii) + 61 pp. [New York.]
Presented (2) by the University Library.

PARIS: ÉCOLE . . . DES BEAUX-ARTS

Le Concours du Grand Prix de Rome en 1935, etc.—Un Institut de Coopération Intellectuelle.
pfo. 18". Paris: Vincent, Fréal. [1935 or 1936.] (1s. 6d. P.

(DOMESTIC)

BETHAM (ERNEST), editor

House building 1934-1936, etc. (National Federation of Building Trades Employers.)
9". 273 + (7) pp. Lond.: Federated Employers' Press. [1936.] R.

NATIONAL FEDERATION OF HOUSING SOCIETIES

N.F.H.S. [Memoranda.] No. 1. N—F— of H— S—, &c.
leaflet 10". Lond. [1936.] 6d. R.

NATIONAL HOUSING COMMITTEE

*Housing and planning policy. Interim report *etc.*—Members of the . . . Committee, *inserted*.

pam. 9½". [Lond. 1936.] R (2).

SCOTLAND: DEPARTMENT OF HEALTH FOR SCOTLAND

Working-class housing on the Continent. Report by . . . J. E. Lighton, &c.

9½". 44 pp.+(10)+(36 figs.) pls. Edinburgh: H.M.S.O.
1935. 1s. 6d. R.

WILSON (JOHN)

Continental housing. (*From Quarterly Illustrated*, No. 51.)
pam. 9½". n.p. [1935.]
Presented by the author, F.R.S.EDIN. [F.]

BUILDING CENTRE

Three bedroomed cottages. 60 designs submitted in . . . competition.

3rd ed. 11½". Lond. [1934.]

Copy presented by the Centre for Loan Library.

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS and COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND

A Report . . . on the use of old houses at St. Ives, Cornwall, in the needed work of rehousing there.

pam. 7½". [Lond.] 1935. R.

INTERIORS, DETAILS, CRAFTS & FITTINGS

LUX (J. A.)

Empire und biedermeier. Eine sammlung von möbeln und innenräumen.

2 vols. 12½": text and pfo. pls.

Stuttgart: Hoffmann. [1930 or after.] (£1 6s.) P.

CAVE (C. J. P.)

The Roof bosses of Bristol Cathedral.
pam. 8½". Bristol: Friends of the Cathedral. 1935. 6d. P.

WHALL (C. W.) and others

Patterns for lead glazing by C. W. W—and his pupils.
pam. 11"×8½". [Lond.] 1900.
Presented by Mrs. Halsey Ricardo.

BANKART (G. P.)

Lead work. [Examples, with prices.]
10"×8½". [Lond.] priv. prin. [19—.]
Presented by Mrs. Halsey Ricardo.

BRITISH STANDARDS INSTITUTION

British standard specifications, *cont.* :—
No. 645 . . . cupboard fronts and dressers. (Forming one of a series of . . . specifications for joinery use.)

1935. 2s. R.

BLOXAM (M. H.)

Easter sepulchres.
pam. 8½". n.p. [1873 or earlier.]
Presented by Mrs. Halsey Ricardo.

ALLIED ARTS & ARCHAEOLOGY

GUPTILL (A. L.)

*Color in sketching and rendering.
11½". xxiv (front and end)+348 pp. incl. 195 pls.
New York: Reinhold Pubg. Corp. 1935. (£2 10s.) R. & P.

DESIGN AND INDUSTRIES ASSOCIATION

Annual report (for 1935).
8½". Lond. 1926.

JUNIOR ART-WORKERS' GUILD

The Junior Art-Workers' Guild. What is is—and where it stands.
An appeal to craftsmen.

pam. 9". [Lond. 1905.]

Presented by Mrs. Halsey Ricardo.

ATHENS: BRITISH SCHOOL AT ATHENS

The Annual. No. xxxiii. Session 1932-1933. 1935. R.
(Including: Megaw (H.). Byzantine architecture in Mani.
Megaw (H.). The Date of H. Theodoroi at Athens.)

CONTRERAS (JUAN DE), *Marqués de Lozoya*

Historia del arte hispánico.
Vol. ii. 9½". Barcelona: Salvat Editores. 1934. £2 5s. P.

CHANDA (RAMAPRASAD)

Medieval Indian sculpture in the British Museum.
8½". xiv+79 pp.+xxiv pls.
Lond.: Kegan Paul, Trench, Trubner. 1936. 10s. 6d. P.

STUDIO

Special winter numbers :—
1934. William Morris, designer. By Gerald H. Crow.
11½". Lond. 1934. 10s. 6d.
Presented by Mr. Crow, the author.

QUENNEL (MARJORIE and C. H. B.)

The Good new days.
8½". xvi+112 pp.+front.+101 pls.
Lond.: Batsford. 1935. 6s. R.

CHEVALLIER-VÉREL (*Madame M.*)

Sculptures du Musée de l'Acropole [Athens]. Les archaïques.
pfo. 12½". (viii) pp.+xxxiv pls. (backed).
[Paris:] Carré; Lond.: Zwemmer. [1936.] 7s. 6d. P.

ARCHITECTURAL REVIEW

*Special number: Interior house equipment. (Dec.)
14". Lond. 1935. 5s. P. *for Loan Library.*

CESCINSKY (HERBERT) and HUNTER (G. L.)

English and American furniture . . . Great Britain and in the American colonies, . . . sixteenth . . . seventeenth, eighteenth and early nineteenth centuries.

10". 311 pp. incl. pls.

New York: Garden City Pubg. Co. [1929.] (12s. 6d.) P.

SUMNER (HAYWOOD)

Excavations on Rockbourne Down, Hampshire. . . discovery of a Romano-British farm settlement, *etc.*

8½". Lond. 1914. 2s.

Presented by Mrs. Halsey Ricardo.

BUILDING SCIENCE

SPECIFICATION

*—, 1936. 38th year. F. R. S. Yorke, editor.
13". Lond.: Architectural Press. 1936. 10s. 6d. R. & P.
(Including articles: Industrialised building. Swimming pools. Metal windows. Covered sports courts.)

SOCIETIES

NATIONAL PHYSICAL LABORATORY

Report for the year 1934. 1935. 13s. R.

BRITISH STANDARDS INSTITUTION

Handbook of information including indexed lists, &c. (Jan.)
(C.D. 9000.) 1936. 1s. R.

STRUCTURAL ELEMENTS

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH:

BUILDING RESEARCH

Special reports, *cont.* :—
*No. 24. Earth pressure tables.
1934. 2s. R. *Copy for Loan Library.*

BRITISH STANDARDS INSTITUTION

British standard specifications, *cont.* :—
No. 644 . . . wooden windows *etc.* (Forming one of a series of . . . specifications for joinery use.)

1935. 2s. R.

(*To be continued*)

Correspondence

ARCHITECTURAL EDUCATION

We hope to be able to publish a letter from Mr. Ansell in the next number replying to some of the points raised by the letters below to the Editor, JOURNAL R.I.B.A.

DEAR SIR,—In his reply to the vote of thanks, the author asked for further comments more savoured with the salt of criticism. This is not easy, but regret might, perhaps, be expressed that no attention was drawn to the unparalleled opportunities which circumstances present to the architectural teachers of to-day—opportunities which involve, of course, equally unparalleled responsibilities.

Architectural history, and also our own experiences, provided we are not too young, teach us that all revolutionary changes in architecture have followed more or less the same sequence.

First we find the long arid period over which some pronounced vogue—Gothic, Renaissance, Aestheticism,—Art Nouveau, or what you will, has become standardised into rigid conventional features, which to vary is rank heresy, punishable by artistic excommunication. Creative art wilts in the stifling atmosphere of universal copying; and even craftsmanship deteriorates when there is no demand for anything better than the workmanship of yesterday.

The time is then propitious for the propagation of any new creed possessing sufficient freshness and a sufficient modicum of natural beauty and artistic truth; and provided an exponent can be found of sufficient genius and influence adherents flock to his standard, the new movement grows, gathers momentum and becomes first fashionable and later the ruling vogue.

The self-styled leaders of fashion talk of Art with a capital A and the heresies of yesterday become the orthodoxies of to-day. The next phase is that of over emphasis, every disciple of the new artistic creed trying to be more zealous than his master, and exaggeration speedily develops into grotesque absurdity.

Then the volume of common sense, inherent in the British character, deems the time to have come to take a hand. Common sense is merely another name for good taste; and—deride it as we may—the consensus of good taste in this country instinctively rejects whatever is unnatural, artificial or exaggerated; and knowing what it likes, sooner or later obtains it. As soon as it can bring to bear its most effective weapon, ridicule, it quickly blasts the grotesque into disfavour and sets to work to make the best of what is left. And what a magnificent best it is! Think how British good taste evolved from the Jacobean absurdities of the first crude classic Renaissance—with its bulbous pilasters, ridiculous capitals and gouty table legs—the quiet graciousness of a Queen Anne house, and the living curves of a Hepplewhite chair. Think of “greenery-gallery” aestheticism—and a Morris wallpaper. Think of the Gothic revival—and Liverpool Cathedral.

To-day we have just reached the stage of laughing at the false grotesque exaggerations of Functionalism and have set our hands to make the best of it. Was there ever such an opportunity? Whether that best will rival the triumphs of the past lies almost entirely in the hands of the teachers of the coming generation of architects. Will they use it? *On zerra.*

Yours faithfully,

PERCY J. WALDRAM [L.]

15a, Gloucester Gate, London, N.W.1.

To the Editor, JOURNAL R.I.B.A.

32.3.36.

DEAR SIR,—I was present at the last R.I.B.A. General Meet-

ing, when Mr. Ansell read his paper on Architectural Education. I think that this paper dealt very ably with the subject in a broad and general manner, though one could have wished for some rather clearer directives.

My main object in writing, however, is not to criticise the paper but rather to complain of the general character and procedure of the meeting. There were certain vital problems relevant to architectural education which should surely have been brought forward in any serious discussion of the subject.

Among these I would mention first the difficulty of ensuring a proper standard of education for *all* architects when probably at least half those training for the profession cannot afford to pay for any but a totally inadequate course of training. This point was just mentioned in the discussion, but it seems to me to be one of the most important problems and to be worthy of at least as much consideration as what *sort* of education to provide.

Not one speaker suggested how a knowledge of modern building technique and engineering principles can be imparted to students. Hardly any of the schools, as far as I am aware, has a practising engineer on its permanent staff, yet without a good knowledge of engineering principles creative modern architectural design is impossible. The result of this complete neglect of liaison between architects and engineers is either an entire neglect of modern building methods in architectural design and its reduction to mere decoration, or else a sort of blind worship of engineers (very common among young architects and students) which is equivalent to a negation of architecture.

These are only two vital problems which were not discussed at the meeting. In fact, practically every speaker failed to make any very constructive contribution to the discussion, but contented themselves rather with evasive statements and numerous compliments.

These embarrassing compliments, however, seemed to me rather to slight the speaker, who had evidently spent a considerable amount of time and trouble on his paper. Indeed, Mr. Ansell himself, in his concluding remarks, expressed disappointment that more criticism had not been forthcoming. The effect on a visitor of such an atmosphere must be lamentable, but from the point of view of the members themselves the position is more serious.

These general meetings present, I believe, to the ordinary member, the only and all too rare opportunity to discuss problems of importance to the profession. At the meeting in question about half of the speakers were called upon by the chairman, and most of the remaining speakers fell into the unfortunate mood already mentioned.

Not only were no younger members called upon to speak, although there were many present including some students, but it was hard for these to say anything in such an atmosphere of personal congratulation and evasion of controversial topics.

I myself rose to speak towards the end of the meeting but was ignored in favour of one who was called upon by the chairman before the discussion was closed. In case the impression is given that my letter is merely the complaint of a thwarted individual, I may mention that I was approached after the meeting by some half-dozen persons, mostly unknown

to me, who said that they felt strongly about the general tone of the meeting and considered that younger members should certainly have been given an opportunity to speak, especially on the subject of education.

After such a meeting one's thoughts naturally turn to the Junior Members' Committee which was inaugurated to discuss the problems facing the junior members of the profession. But, whatever may have been the intentions of the founders of this committee, one is forced to the conclusion that the purpose which it is serving is far from healthy. One can agree with the chairman at the last of its meetings that it gives to some members who are still young and active in mind opportunities to express their views which are denied to them elsewhere. But these meetings, with their lack of publicity and limited powers, appear to act as a "stifling ground" for the younger and more alert members of the profession and to many progressive ideas.

I claim that this is an intolerable situation and one that should be rapidly remedied. As positive suggestions for this improvement I suggest the following:—

- (1) Subjects of vital interest to the profession should be discussed at the R.I.B.A. General Meetings. The following are all subjects which are of urgent importance but which appear to be neglected by the profession:—
How to improve the position of official architects.

(Wider powers, better salaries, fuller recognition.)

Building legislation and its influence on architectural design.

The architectural profession and slum clearance and re-housing: I have heard of no pronouncement from the Royal Institute on this subject, nor of any discussion.

The Modern (International) architectural style: a subject of tremendous interest to most younger architects and to nearly all students.

- (2) Younger architects and students should be encouraged to take part in the discussions, which should be treated as an important part of the meetings where valuable conclusions can be reached. No one should be called upon to address the meeting unless they are likely to contribute something of value to the discussion and have expressed themselves as willing to do so.
- (3) The Junior Members' Committee should cease to be merely a means of stifling the ideas of younger members, and should become a real means of ensuring that the needs of the younger members and the students find expression in the constitution and the activities of the Institute. All resolutions and recommendations from this committee should go direct to the R.I.B.A. Council and should receive careful consideration. Full publicity should be given to all the meetings, resolutions, findings, etc., of this committee.

Alternatively to the wider powers here outlined, I suggest that the only proper alternative is to dissolve the Junior Members' Committee forthwith.

I hope that these criticisms and suggestions will be accepted in the spirit in which they are put forward. They are based, not purely on my individual experience, but on a sure knowledge that a great many younger architects are now feeling that the executive of the Royal Institute is out of touch with many of the realities which face the profession, many of which affect the younger members more directly and are felt by them more acutely.

Yours faithfully,

R. T. F. SKINNER [A.].

11, Torrington Square,
W.C.1.

25.3.36.

To the Editor, JOURNAL, R.I.B.A.

DEAR SIR,—The general meeting at which a Paper on "Architectural Education" was to be read was given a good deal of preliminary publicity. Mr. Ansell himself wrote to the architectural press, suggesting that students should come along and state their views, and that the Paper would be brief, so that plenty of time would be available for the discussion.

The Paper, which is published in full in this issue of the JOURNAL, was extremely stimulating, as well as being a useful work of reference, so that I, therefore, wish to protest that so little time was allowed in which the discussion could be developed by younger members into something more than a series of what are invariably described as "glowing tributes" from a number of eloquent speakers.

We all do, indeed, thank Mr. Ansell for his Paper, but we would also have liked to have had the promised discussion.

To my knowledge at least three students were anxious and willing to speak, but were quite impotent under the shower of reminiscences in which the other speakers indulged.

A very direct challenge was made by Mr. Fletcher, and a series of deliberate questions were asked by Mr. Martin Briggs, and they should, and with the opportunity would, have been answered.

I have occupied so much space in protesting that I have little left in which to stress the points I hoped to raise at the time.

Mr. Fletcher suggested that it was dangerous for the student to deal too deeply with social questions, and that they should be so much in love with their work that they would have no time or inclination to probe economic evils. To this I would say that it is often the prospect of economic necessities ahead that forces many students into such a position. When a stream dries up we go to the source to find out what is wrong, and don't content ourselves with puddles it leaves behind. If architectural work becomes spasmodic and uncertain, and if private practice more often than not becomes a downright pandering to business interests, we must try to find out the real basic reasons for the abuses.

Mr. Briggs suggested that a study of politics in the architectural schools might lead to the selection of the staff for the colour of their shirts rather than for their abilities. Surely no one with any intelligence wants, or ever suggested, bringing politics, as such, into architecture. We merely want to take architecture into practical politics. In spite of their universal association with muddle and armaments and graft and other ceremonies and mockeries, politics are primarily a science; the science of State organisation. And if there is to be no place for the architect or the town planner in the organisation of our State, it is a very serious reflection on the responsible political system, and it is up to the architect to find out *why* he is only here on sufferance; *why* he is almost universally considered as a superfluous luxury; and *why* he has to depend on patronage (loathsome word!) for his existence.

If the older architects won't tackle the question, the younger ones must.

Yours faithfully,

PATRICK WILSON [A.].

Obituary

A. R. POWYS, C.B.E., F.S.A. [A.]

A MEMOIR BY LORD FERRERS

Remote from the rush of modern life, part of a quietly charming landscape to which a little Dorset river gives life, stands the tiny church of Winterbourne Tomson, humble in fashion as in size, and expressive of the simple spirit in which generation after generation there has fulfilled its works and days. It is a place such as Thomas Hardy loved, and it was the sale of a manuscript given by him that enabled the S.P.A.B. in 1930 to save this church from ruin. The Society's Secretary, A. R. Powys, had the work under his own sympathetic care, and has carried it out with just that unselfconscious simplicity which is fitting to the place: and it is here that by his special desire his body was laid to rest. This choice is his own true epitaph. The spirit of the place is his spirit.

He was born in 1881 at Dorchester, but his boyhood's home was Montacute where his father was vicar and there he became familiar with the quiet beauties of English landscape with the charm of old cottages and with the virtues, the foibles and the old traditions of their inhabitants. He was one of eleven children—six sons and five daughters—a family big enough to be largely independent of outside society and to have a public opinion of its own. Shams and pretences were hated. Life, though simple, was full of interest. Bird and animal life and the doings of neighbours were keenly observed. No conventional preconceptions interfered with clearness of vision or frankness of recognition.

In matters of taste and judgment the most common and the most fatal of sins is to profess opinions not because they are genuinely held but because they seem fashionable. Powys never tampered with his judgment in this way and his sensitive power of discrimination never lost its freshness. In expressing his opinions he mingled courage, sincere humility, and a respect for the personality and convictions of others into a unity perfectly balanced and completely natural: natural because this humility and respect for others were part and parcel of his veneration for everything small or great that seemed to have genuine worth, and was almost as characteristic a quality as the perfect sincerity which struck everyone and gave such weight to his appeals.

A human appreciation of humanity, a stimulating outlook, a sympathetic voice and a deft use of words made him a delightful companion. The selflessness which devoted these gifts to the care of old buildings gives us all cause to call him blessed.

Mr. Albert Reginald Powys, C.B.E., F.S.A. [A.], died on 9 March at the age of 54. He served his articles in Yeovil and subsequently engaged in repair work under Mr. William Weir. He was elected an A.R.I.B.A. in 1905 and in 1911 became secretary to the S.P.A.B., in which position he remained until his death. *The English House* and *The Repair of Ancient Buildings* are notable among the many books he wrote.

GEORGE HUBBARD, F.S.A. [Retd. F.]

A MEMOIR BY THE DEAN OF NORWICH.

George Hubbard was a wonderful combination of the antiquary and artist: the two things do not always go together. As an antiquary he was specially interested in the architecture of the Near East. He wrote an important paper on the Cathedral Church of Cefalu. Nearer home he established firmly the site of Shakespeare's Globe Playhouse, and, with his brother, wrote on neolithic dew-ponds and cattleways. As an artist he was devoted to the Queen Anne and early Georgian tradition, and had no sympathy with modernist developments. No one can doubt his taste who has seen the Ironmongers' Almshouses at Mottingham, the house he built for his uncle, Sir John Evans, or Stuart House at Cambridge. Of this last, the Master of one of the Colleges said to me, "It is the most charming thing in Cambridge." His war memorials have an individuality of their own—at Mottingham, at Shrewsbury for the County of Salop, at Church Stretton and elsewhere. He was, for two periods a Vice-President of the Royal Institute of British Architects. He was interested in many other things, and he had a notable flair, as a connoisseur and collector. His chief *coup*, but by no means the only one, was his acquisition of the Grinling Gibbons carving, formerly in the Chapel of Winchester College.

On this occasion we remember especially the man, his finely chiselled features, his happy married life with a beautiful and remarkable woman, his kindliness, his charm, his hospitality. I can speak from an intimate friendship extending for nearly 45 years. My own father said that the *only* sad thing about advancing years was the loss of friends, a sadness which affects us more and more as our own end draws near. It can, however, be illumined by a bright hope, a hope of seeing our loved ones again, and above all a hope of seeing our Pilot face to face when we have crossed the bar. How far our friend had this hope it is not for me to say, but I know that he was a true man, impatient of subterfuge, anxious to know the truth and to do what was right. *Requiescat in pace.*

HENRY WILLIAM DOBB [L.]

Mr. Henry William Dobb (of Messrs. Borer & Dobb) died on 16 February 1936, at the age of 78, in Edmonton.

As architect to the old School Board, the Education Committee and the District Council, Mr. Dobb leaves behind him many examples of his work in Edmonton, where he practised for sixty years. Most of the older schools there were built by him, besides many housing estates and the Independent Church. He was also responsible for many alterations in the Parish Church, including the re-seating.

Born in 1858, he was the only son of Mr. Charles T. Dobb, of Rotherham, Yorks., and was articled to his uncle, Mr. Thomas Dobb. He practised in Edmonton all his life and was much respected as a member of the old Local Board and as Vicar's Warden in the Parish Church, in which he took a great interest.

Mr. Dobb was also a keen cricketer in his younger days and was the architect of the pavilion of the Edmonton Cricket Club.

Notes

PRESIDENT'S ENGAGEMENTS

On 4 May the President will open the Exhibition of Everyday Things at Bristol.

On 6 May he will attend a dinner given by the Clothworkers' Company.

APPOINTMENT OPEN IN MALAYA.

NATURE OF APPOINTMENT

An Assistant Architect is required by the Malayan Public Works Service.

QUALIFICATIONS.—Candidates, aged 25-28, preferably unmarried, must have had a public school education and should have completed a five years' course and received the Diploma of a School of Architecture recognised by the R.I.B.A. for exemption from the R.I.B.A. examinations and have had not less than three years' additional good practical experience in the office of an Architect of standing. Official experience, e.g., H.M. Office of Works, London County Council or Municipal, would be an advantage.

DUTIES.—The design and supervision of building works and the preparation of working drawings, details and specifications. The valuation of property and dilapidations; the preparation of surveys and reports and the usual duties of an Assistant Architect.

SALARY, PERIOD OF ENGAGEMENT, ETC.—

(a) Half salary from date of embarkation, full salary from date of arrival at the port of disembarkation in Malaya.

(b) Engagement is in the first instance for a period of three years only with salary of \$400 a month for the first year, \$425 a month for the second year, and \$450 a month for the third year.

(c) If the officer's services are in every way satisfactory and his engagement is continued after the expiry of three years, he may be placed upon the permanent and pensionable establishment, subject to his having been elected a member of the Royal Institute of British Architects, and will draw salary at the rate of \$475 a month, rising by annual increments of \$25 to a maximum of \$800 a month with a strict efficiency bar at \$600.

(d) It must be clearly understood, however, that no guarantee can be given that the officer will ultimately be appointed to the permanent and pensionable establishment or that his services will be retained beyond three years.

LANGUAGE EXAMINATION.—The officer will be required to pass a test in Malay conversation of the standard required for the First Examination under the scheme for the Examination in Malay of Government Officers within eighteen months of the date of arrival in Malaya.

There is at present no income tax in Malaya.

Further particulars of quarters, passage allowances, etc., can be had on application to the R.I.B.A.

MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE

The Royal Institute of British Architects offer for award in July 1936 the following Maintenance Scholarships in Architecture tenable from 1 October 1936 :—

A. An R.I.B.A. Maintenance Scholarship of a maximum value of £100 per annum.

*B. Two Houston Maintenance Scholarships of a maximum value of £100 per annum each.

*C. A Houston Maintenance Scholarship of a maximum value of £75 per annum.

* The Houston Maintenance Scholarships are for the purpose of providing educational and maintenance allowances for the sons of architects and artists who may be, or at the time of their death, were in impecunious circumstances, whether such architects or artists are alive or dead.

The Scholarships will be tenable in the first instance for one year and renewable for two further periods of one year each. They are intended to enable promising students, whose parents or guardians have not the necessary means, to attend approved courses at the Schools of Architecture recognised for exemption from the R.I.B.A. examinations. Students who are already taking such a course are also eligible to apply for a Scholarship. The Scholarships are available for students residing in England and Wales.

The value of the Scholarships, up to the limits stated, will depend on the financial circumstances of the parents or guardians of the candidates. The parents or guardians will be required to furnish particulars, on the proper form, of their financial position.

Particulars and forms of application may be obtained, free, on application to the Secretary to the Board of Architectural Education, R.I.B.A., 66 Portland Place, London, W.1. The closing date for the receipt of applications, duly completed, is 19 May 1936.

THE VICTORY SCHOLARSHIP AND THE TITE PRIZE PRELIMINARY COMPETITIONS

In the United Kingdom 131 students took part in the Preliminary Competition for the Victory Scholarship and 224 students took part in the Preliminary Competition for the Tite Prize.

The following have been selected to take part in the Final Competitions :—

THE VICTORY SCHOLARSHIP

Mr. Hubert Bennett (School of Architecture, University of Manchester).

Mr. Norman E. Block (Bartlett School of Architecture, University of London).

Mr. A. Brian Bunch (Birmingham School of Architecture).

Mr. Kenneth Burton (Armstrong College School of Architecture (University of Durham), Newcastle-on-Tyne).

Mr. H. H. Castle (Leeds School of Architecture).

Mr. P. A. Warre Cornish (School of Architecture, The Architectural Association, London).

Mr. J. L. Gauldie (School of Architecture, Edinburgh College of Art).

Mr. Ronald Harrison (Glasgow School of Architecture).

Mr. Frederick Hill (Birmingham School of Architecture).

Mr. Charles H. Hyde (Birmingham School of Architecture).
 Mr. Eric Brierley Jones (Birmingham School of Architecture).
 Mr. Geoffrey S. Kelly (Birmingham School of Architecture).
 Mr. William A. B. Robertson (School of Architecture, Edinburgh College of Art).
 Miss Mary D. Sharpe (Leeds School of Architecture).
 Mr. G. M. Thomas (Leeds School of Architecture).
 Mr. N. P. Thomas (Welsh School of Architecture, The Technical College, Cardiff).
 Mr. Frank White (Leeds School of Architecture).
 Mr. John Brown Johnston (School of Architecture, Robert Gordon's Colleges, Aberdeen).
 Mr. John Needham (Leeds School of Architecture).
 Mr. R. Fraser Reekie (Leeds School of Architecture).
 Mr. W. Schomberg Scott (School of Architecture, Edinburgh College of Art).
 Mr. P. F. Shephard (Liverpool School of Architecture).

THE TITE PRIZE

Mr. J. A. Ashworth (Liverpool School of Architecture).
 Mr. Frank Booth (Leeds School of Architecture).
 Mr. Oswald S. Brakspear (R.W.A. School of Architecture, Bristol).
 Mr. P. A. D. Cook (School of Architecture, The Polytechnic, Regent Street, London).
 Mr. Nelson Foley (School of Architecture, The Polytechnic, Regent Street, London).
 Mr. J. M. Fox (School of Architecture, Edinburgh College of Art).

BOARD OF ARCHITECTURAL EDUCATION

THE R.I.B.A. INTERMEDIATE EXAMINATION

The following are the dates on which the forthcoming R.I.B.A. Intermediate Examination will be held: 22, 23, 25, 26 and 28 May 1936 (last day for receiving applications: 22 April 1936).

ART COMPETITIONS IN THE OLYMPIC GAMES

It is interesting to know that art competitions are being held in connection with this year's Olympic Games. These include architectural competitions for designs having as object the practice of sport.

Works submitted must have been executed after 1 January 1932, and must not have been shown at the Xth Olympiad at Los Angeles. The exhibition will be held in Hall 6 of the Berlin Fair Grounds from 15 July to 16 August 1936.

Further particulars may be had from the Secretary, The British Olympic Association, 77 Eccleston Square, S.W.1.

Notes from the Minutes of the Council

9 March 1936

THE ROYAL GOLD MEDAL

The Council were informed that His Majesty the King had graciously consented to continue to award the Royal Gold Medal.

THE CENTENARY CELEBRATIONS OF THE UNIVERSITY OF LONDON

The President was appointed to represent the Institute at the Centenary Celebrations of the University of London, which are to be held from 29 June to 3 July. It was also decided to present the University with an address.

CELEBRATION OF THE FIFTIETH ANNIVERSARY OF THE INSTITUTE OF JAPANESE ARCHITECTS

Dr. Riki Sano (Hon. Corresponding Member) was appointed to represent the Institute at the celebration of the fiftieth anniversary of the Institute of Japanese Architects, which is to be held on 9 April.

THE UNIVERSITY OF LIVERPOOL

Mr. E. Bertram Kirby, O.B.E. [F.], was re-appointed to represent the Institute on the Court of the University of Liverpool for the period of three years ending 31 December 1938.

LEAGUE OF NATIONS HEALTH ORGANISATION

Mr. T. S. Barnes [A.], representing the Town Planning and Housing Committee, and Mr. P. J. Waldram [L.], representing the Science Standing Committee, were appointed to represent the

Institute at an informal meeting called by the Dean of the London School of Hygiene and Tropical Medicine to consider what steps, if any, should be taken and what assistance this country could give to the Health Organisation of the League of Nations in their proposed International Survey of certain public health aspects of housing.

LIGHTNING CONDUCTORS

Mr. Walter M. Goodesmith [A.], was appointed to represent the R.I.B.A. on a Committee which is being set up by the British Standards Institution to consider the drafting of a Standard Specification for the installation of lightning conductors.

RECONSTRUCTION OF QUETTA: APPOINTMENT OF CIVILIAN CONSULTING ARCHITECT TO THE MILITARY ENGINEERING SERVICES, INDIA

A letter was submitted from the India Office stating that the Secretary of State for India had appointed Mr. Cyril Whitefield Lemmon [A.], as Civilian Consulting Architect to the Military Engineering Services, India, in connection with the reconstruction of Quetta, and expressing his appreciation of the helpful co-operation which had been given by the Institute and by Mr. Alan E. Munby, the R.I.B.A. representative on the Selection Committee, in connection with the filling of the appointment.

BRITISH STANDARD SPECIFICATION FOR DIMENSIONS OF CLAY FACING AND BACKING BRICKS

On the recommendation of the Science Standing Committee it was decided to publish in the *Kalendar* particulars of the new British Standard Specification for Dimensions of Clay Facing and Backing Bricks in place of the "R.I.B.A. Sizes for Standard Bricks."

THE LATE MR. RUDOLF DIRCKS

On the proposition of the President it was agreed to convey the sincere sympathy of the Council to the relatives of the late Mr. Rudolf Dircks [Hon. A.], formerly librarian and editor, in their sad bereavement.

SESSIONAL PAPERS PROGRAMME, 1936-1937

The report of the Sessional Papers Committee with regard to the Sessional Programme for 1936-1937 was approved.

ARCHITECTURAL COMPETITIONS: REVISION OF THE MODEL FORM OF CONDITIONS

On the recommendation of the Competitions Committee, slight modifications to the Model Form of Conditions were approved.

MEMBERSHIP

The following members were elected:—

As Hon. Corresponding Members	2
As Fellows	5
As Associates	71
As Licentiate	6

Election, 6 April 1936

Applications for membership were approved as follows:—

As Hon. Corresponding Member	1 application.
As Fellows	6 applications.
As Associates	25 "
As Licentiate	5 "

Reinstatement

The following ex-members were reinstated:—

As Associates:	H. T. Bill
	Herbert Luck North.

Resignations

The following resignations were accepted with regret:—

Herbert Luck North [F.].
Robert Wemyss Ferguson [A.].
Archibald Campbell Hope [A.].
Roderick Hildegard Baxter [L.].

Transfer to the Retired Members Class

The following members were transferred to the Retired Members Class:—

As Retired Fellow:	Edward Thomas Boardman.
As Retired Associates:	William Bonner Hopkins.
	James Hughon Shearer.
As Retired Licentiate:	Malcolm Beresford Bennett.

ALLIED SOCIETIES

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

THEATRES AND OFFICE BUILDINGS

At the tenth meeting of the current Session, held at the Birmingham University on Wednesday, 11 March, the chair was taken by the President, Mr. Alfred Hale [F.], and a lecture on "The Architecture of the Theatre" was given by Mr. Theodore Komisarjevsky.

The lecturer began by giving an outline of the planning and arrangement of the theatre from early times, and then remarked that, although present-day theatrical technique demanded many changes, yet it was not at all unusual for modern theatres to be planned in conformity with the ideas of the seventeenth and eighteenth centuries.

The well-designed theatre of to-day, in Mr. Komisarjevsky's opinion, should contain neither boxes nor galleries, there should be little or no distinction between the various sections of the audience, the stage should be of adequate size, the lighting should be ample, and, above all, everyone in the auditorium should have a full and unobstructed view of the stage and of everything done upon it. Unfortunately, however, many theatres were nowadays nothing more than commercial speculations, and in the designing of them the architect was handicapped, and the building ruined, by the bad taste and out-of-date ideas of the managers.

The eleventh meeting of the Session was held in the Birmingham School of Art on Friday, 20 March. This was presided over by the President, Mr. Alfred Hale [F.], and a paper was read by Mr. L. S. Sullivan [F.] on "Office Buildings."

After referring to the difficulty and expense of obtaining sites for large blocks of offices in such places as the City of London, and the necessity of the building-owner receiving an adequate return for his outlay, Mr. Sullivan dwelt upon the importance of using the site to the best advantage, and of making the building placed upon it attractive to tenants. He then discussed in detail the various matters which have to be considered by an architect when called upon to design a block of modern offices, and illustrated his remarks by means of a large number of lantern slides.

Mr. A. T. Butler [F.], in proposing a vote of thanks to the lecturer, compared the address to a hand-book on office-building. In it, he said, would be found the answer to practically every question likely to arise, from the moment when preliminary negotiations with regard to the site began, to the time when the completed building was ready for occupation.

EDINBURGH ARCHITECTURAL ASSOCIATION

The 78th annual general meeting of the Edinburgh Architectural Association was held at 15 Rutland Square, Mr. A. F. Balfour Paul [F.], President, in the chair. The report of the Council for 1935-36 stated that the net membership is now 465, while the funds amounted to £1,704, showing an increase during the past few years of over 50 per cent. and 60 per cent. respectively. The syllabus comprised an interesting series of lectures and visits. Mr. W. J. Walker Todd, A.R.S.A. [F.], was elected President for session 1936-37, with Messrs. J. R. McKay [A.] and L. G. Thomson [A.] as Vice-Presidents.

The retiring President, Mr. Balfour Paul, referred to the

outstanding success in prize-winning by members of the Association during the session. During his term of office he had been impressed by the cordiality with which sundry bodies holding positions of importance in Edinburgh had come to recognise and welcome their Association. Mr. Paul likewise referred to the resignation, through ill-health, of their Secretary, Mr. Nicol Bruce, who had served the Association for eight years, and through whose keen personal interest and organising ability the Association had made such substantial strides in recent years. The meeting resolved that their special appreciation be minuted and notified to Mr. Bruce, a cordial welcome being extended to his successor, Mr. B. H. Cuthbertson, W.S. On the motion of Mr. John Begg [F.], the Association also expressed its deep sense of indebtedness to Mr. Balfour Paul for the most able and courteous manner in which he had carried out his presidential duties during the past two years.

THE ROYAL SOCIETY OF ULSTER ARCHITECTS

A well-attended lecture was given in the Society's Rooms on Monday, 3 February, by the President, Mr. R. S. Wilshire, M.C., P.A.S.I. [F.], Mr. J. Seeds [F.] being in the chair.

The lecture was entitled "Modern Architecture in Central Europe," and Mr. Wilshire gave some of his impressions of his tour through Central Europe last summer with the Third International Reunion of Architects for the purpose of studying modern architectural development.

He described how impressed they all were with the new Czechoslovakian Republic, the virile and enthusiastic nature of the people, as shown by their great town-planning schemes, their plans for railway reorganisation and their building activity for social betterment. A number of slides were shown of modern buildings in Prague and elsewhere, illustrating the new style of functional architecture which has become general on the Continent.

He described their visit to Buda Pest and Vienna and dealt with the large working-class flats in the latter city. These buildings, erected under the socialist regime, are famous throughout the world as the greatest modern contribution to working-class housing.

He explained how, at Stuttgart, the architectural style is subject to Government control and how the new architecture is now banned as being international in style and not truly German in character, but, none the less, a large number of buildings of this style can be seen here which were built before the Nazi regime.

Summing up, he stated that this new architecture has definitely become an international style and has broken down all local characteristics, and that these buildings could be as pleasing as any other style of architecture. He commented on a fact that had impressed him very deeply, that in the towns and cities they visited there seemed no counterpart to the drab and sordid streets to be found so much in our own cities. These foreign cities possess a certain indefinable charm that we also possessed before the so-called Industrial Revolution of the 19th century and which we have never recaptured, and expressed the opinion that before we could do so, the full value and extent of the architect's services to the whole community must become realised and made use of.

At the conclusion of the lecture a hearty vote of thanks was proposed by Mr. Gibson [F.] and seconded by Mr. J. Stevenson [F.], and a general discussion took place.

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS

On 13 February, Mr. D. E. E. Gibson, M.A. [A.], gave a lecture to the above Society at the University, Sheffield, on "The Building Research Station and its part in some present-day problems."

Mr. Gibson explained that his lecture was in no way an attempt

to discuss any particular sphere of work in detail, but simply to give a comprehensive idea of the whole "scheme of things" at the B.R.S.

Recent developments in design and construction had made the establishment of some body such as the B.R.S. absolutely essential. At present the rates at which new forms of construction were being developed exceeded the rate at which a knowledge of the true values of new materials could be assimilated by the profession. The use of new materials had resulted in improvements in some directions, but in failures in others. The knowledge and testing of materials, the selection of the good from the bad, the difficulty of finding good craftsmen to work unfamiliar materials were some of the problems which the B.R.S. had to face.

In order to enable the Station to make a combined attack on a varying programme of work it was found to be necessary to have a scientific staff, composed of architects, engineers, chemists and physicists, besides library, secretarial and industrial staff, which such an organisation requires.

The work of the Station was of two types:—

1. General Research.
2. Building Industries Enquiries, and Special Investigations.

The importance of having reliable information as to the composition of a material, and whether it is good or bad for its purpose, could not be overestimated. The information which many manufacturers compose and publish could not be relied upon. Very often a manufacturer would not state the composition of his material in case somebody else should start to make it. Without such information on materials, there can be no hope of a decrease in the number of failures in buildings.

If every architect, builder, engineer, and other user of materials would insist upon a report from the Building Research Station, on any particular material which they may consider using, it would rapidly clear the market of all undesirable materials. All new materials would require to be tested before they could be sold, and in a short time only safe materials would be available.

The lecturer concluded by showing some slides of the Station and of the laboratories, and discussed briefly some of the more interesting work at present being carried out at the Station. The following subjects were discussed under this head:—Brickwork; Renderings; Mortar; Sound; Stone decay; Smoky chimneys; Pattern staining; Paint failures, etc.

SOUTH WALES INSTITUTE OF ARCHITECTS CENTRAL (CARDIFF) BRANCH

"Taking it all round, it is my opinion that for livability and general homeliness and standard of accommodation there is nothing abroad to come up to the standard of housing provided by the London County Council, and this might also be said of practically any housing authority in England and Wales."

The statement was made by Mr. F. R. Yerbury (general secretary of the Architectural Association, London) in a lecture on "How the Housing Problem is Solved Abroad" at the National Museum of Wales, Cardiff, on 10 March. The lecture was arranged by the South Wales Institute of Architects (Central Branch), the Institute of Builders, and the Cardiff Civic Society.

Mr. Yerbury said he considered the housing problem the most important to be faced to-day, not only from a sociological point of view, but also from the point of view of the architect.

He emphasised how much the housing experts of Europe owed to the work that had been done in England. As an example of that Mr. Yerbury referred to some of the very early work in regard to working-class houses carried out in this country, illustrating his remarks with slides of two examples, one a block of flats built in 1850 and the other two-family houses built under a slum clearance scheme in 1852.

It was gratifying that England had contributed what she had to the solution of the housing problem and their continental neighbours were the first to acknowledge that.

He would make the proviso in regard to England that they still had a good deal to learn from their continental friends, more particularly in regard to imagination in layout of housing schemes and design.

The real test as to whether the working man was really being provided for sufficiently was when they came down to what proportion of his earnings he paid in rent.

If a man in England paid a quarter of his income for a cottage with a living room, kitchen, bathroom, and three bedrooms, he was obviously better off than a fellow working man in Copenhagen who paid the same proportion of his income for a flat which gave him one living room, two bedrooms, a kitchen, and no bathroom.

Mr. Percy Thomas [F.] proposed a vote of thanks to the lecturer, which was seconded by Mr. C. F. Ward [F.] (borough architect of Newport).

School Notes

THE LEEDS SCHOOL OF ARCHITECTURE—LEEDS COLLEGE OF ART

THE ARCHITECT AND HIS CLIENT

On Friday, 20 March, Mr. George Guest, M.Ed., B.Sc., LL.B., Director of Education for Leeds, in a lecture at the Leeds School of Architecture, discussed the relations of the architect and client with special reference to education buildings. The lecture formed one of the series on "The Architect and the Community" which is being conducted by the school.

The speaker, in outlining the respective responsibilities of the education officer and the education architect, explained that at present the design of buildings for education was carried out by architects in four different capacities: (a) the official city or county architect; (b) the official architect to an education committee; (c) a private practitioner—usually a local resident; (d) an architect appointed on the result of an architectural competition.

In Leeds the work had for many years been carried out by the official architect to the Education Committee, who was very conversant with the special needs of the authority.

The necessity for a complete understanding between client and architect was stressed by the speaker, who gave an interesting account of the methods by which a director of education and his architect arrived at decisions such as the choice of a site, the type

of school and the method of construction which they could recommend to their committee.

The lecturer quoted Mr. Percy Thomas in demonstrating the importance of an understanding of the complete functioning of the buildings to be designed, and also the outlook of the people who would have to inhabit those buildings.

The speaker also gave many interesting examples of the point of view of an education committee, such as its interest in cost per place rather than cube cost, cost of maintenance as well as initial cost, the planning of individual rooms for special purposes as well as the planning of typical classrooms. Furthermore, he expressed the view that, as far as possible, the school should be required to fulfil one purpose only, and explained the difficulty of designing a central hall which should, at one and the same time, be a perfect auditorium, gymnasium, theatre and cinema. The speaker insisted on the importance of having detailed information on requirements stated in competition conditions.

In conclusion, Mr. Guest referred to the difficulties encountered as a result of too permanent construction of old buildings and the problems which have arisen owing to the re-distribution of population.

A number of questions were asked and answered at the conclusion of the lecture, and the audience was clearly impressed by the knowledge and sympathetic attitude of an expert whose work brought him into close contact with the architectural profession.

Notices

THE NINTH GENERAL MEETING, MONDAY, 6 APRIL 1936, AT 8.30 P.M.

The Ninth General Meeting of the Session 1935-36 will be held at 8.30 p.m. on Monday, 6 April 1936, for the following purposes:—

To read the Minutes of the Eighth General Meeting held on 23 March, 1936.

To present the Royal Gold Medal 1936 to Mr. Charles Henry Holden, F.R.I.B.A.
Evening Dress optional.

THE TENTH GENERAL MEETING, MONDAY, 20 APRIL 1936, AT 8 P.M.

The Tenth General Meeting of the Session 1935-36 will be held at 8 p.m. on Monday, 20 April 1936, for the following purposes:—

To read the Minutes of the Ninth General Meeting held on 6 April 1936; formally to admit members attending for the first time since their election.

To read the following paper: "Library Planning," by Mr. Harold A. Dod, M.A.Lvpl. [F.].

R.I.B.A. RECEPTION WEDNESDAY, 20 MAY 1936

It has been decided by the Council to hold a Reception on Wednesday, 20 May 1936, from 9 p.m. to 12 p.m.

Members and guests will be received by the President and Mrs. Percy Thomas in the Henry Florence Hall from 9 p.m. to 10 p.m., and light refreshments and music will be provided.

A large number of distinguished guests are expected to be present and as it is anticipated that a considerable number of members will wish to attend it may not be possible for any member to bring more than one private guest—*lady or gentleman*.

The price of the tickets will be 5s. with an additional charge of 5s. if it is desired to bring a guest.

Members are requested to make a note of the date of the Reception, and those who intend to be present are particularly requested to submit their applications, together with their cheques, as soon as possible, and in any case not later than Thursday, 30 April, 1936.

After this date the allocation of any additional tickets that may be available will be made by the Reception Committee. In order to facilitate the allocation of any additional tickets available after 30 April, members who require additional tickets are requested to notify the Secretary R.I.B.A., at the time of making their applications.

EXHIBITION OF ARCHITECTS' WORKING DRAWINGS

An Exhibition of Architects' Working Drawings will be held in the Reception Room at 66 Portland Place, from Tuesday, 28 April, to Tuesday, 5 May inclusive, between the hours of 10 a.m. and 8 p.m. (Saturday, 10 a.m. and 5 p.m.).

The Exhibition will include drawings from the offices of Mr. Hubert Lidbetter [F.], Messrs. Budden and Marshall [FF.], Mr. C. Cowles-Voysey [F.], and Messrs. Mendelsohn and Chermayeff [F.].

SPECIAL STUDENTS' EVENING

A Special Students' Evening will be held at the above Exhibition on Tuesday, 28 April, at 8 p.m. All students are cordially invited to attend. It is hoped that the architects (or their representatives) who have lent exhibits will be

present in order to explain the drawings to the Students. Refreshments will be provided and no cards of admission are required.

ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1936.

The amounts are as follows:—

Fellows	£5	5	0
Associates	£3	3	0
Licentiates	£3	3	0
Students	£1	1	0
Subscribers	£1	1	0

NOTE.—By a resolution of the Council dated 20 July 1931 the subscriptions of R.I.B.A. members in the transoceanic Dominions who are also members of Allied Societies in those Dominions are reduced to the following amounts as from 1 January 1932:—

Fellows	£3	3	0
Associates	£2	2	0
Licentiates	£2	2	0

COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. (28 guineas) on being admitted as a Fellow.

In the case of members in the transoceanic Dominions who are members of Allied Societies in those Dominions, the following basis will operate:—

For a Fellow by a payment of £52 10s. (50 guineas).

For an Associate or Licentiate by a payment of £31 10s. (30 guineas), with a further payment of £21 (20 guineas) on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute, with a minimum composition of £6 6s. in the case of Fellows and £4 4s. in the case of Associates and Licentiates.

NEW CLASSES OF RETIRED MEMBERS

Under the provisions of the revised Bye-law No. 15 applications may now be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The revised Bye-law is as follows:—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates,' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. od., or such amount as may be determined by resolu-

tion of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the *JOURNAL* and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.'

BRITISH ARCHITECTS' CONFERENCE,

SOUTHAMPTON, 24-27 JUNE 1936

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Southampton from 24 to 27 June 1936.

The Hampshire and Isle of Wight Architectural Association

have in hand the preparation of a most attractive programme, and particulars will be issued in due course.

All members and students of the R.I.B.A. and all members and students of the Architectural Association and the Allied Societies are cordially invited to attend the Conference.

It is expected that there will be a large attendance of members from all parts of the country, and they are urgently requested to arrange for their hotel accommodation at the earliest possible date so as to avoid the risk of disappointment.

The Executive Committee of the Conference have kindly furnished a list of hotels, with charges, together with a plan of Southampton showing the positions of hotels, Conference centres, etc. Copies of these may be obtained on application to the Secretary R.I.B.A.

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

BARKING: NEW TOWN HALL AND MUNICIPAL BUILDINGS

The Barking Corporation invite architects practising in the United Kingdom to submit in competition designs for a new Town Hall and Municipal Buildings to be erected at a cost not exceeding £160,000.

Assessor: Mr. H. V. Lanchester [F.].

Premiums: £500, £250 and a further £200 to be awarded as recommended by the Assessor.

Last day for receiving designs: 14 September 1936.

Last day for questions: 1 May 1936

Conditions of the competition may be obtained on application to Mr. S. A. Jewers, Town Clerk, Town Hall, Barking. Deposit £2 2s.

BELFAST: NEW WATER OFFICES

The Belfast City and District Water Commissioners are proposing to hold a competition for new Office Buildings and Mr. H. Austen Hall [F.] has been appointed to act as Assessor. Conditions are not yet available.

BIRMINGHAM: NEW CENTRAL TECHNICAL COLLEGE, ETC.

The Corporation of the City of Birmingham are to hold a competition for a new Central Technical College, Commercial

College and School of Arts and Crafts. Mr. J. R. Adamson [F.] has been appointed to act as Assessor and the premiums to be offered will be £750, £500 and £250. Conditions will be issued in the near future.

COVENTRY: BABLAKE SCHOOL, NEW SCIENCE BLOCK

The Governors of Bablake School, Coventry, invite architects of British nationality practising in the County Borough of Coventry to submit in competition designs for a new Science Block.

Assessor: Mr. L. H. Bucknell [F.].

Premiums: £50, £25 and £10.

Last day for receiving designs: 9 May 1936.

Last day for questions: 20 March 1936.

Conditions of the competition may be obtained on application to Mr. A. H. Mason, Clerk to the Governors, General Charities Office, Coventry.

DARTFORD: NEW MUNICIPAL OFFICES

The Dartford Town Council are proposing to hold a competition for new Municipal Offices, and Mr. P. D. Hepworth [F.] has been appointed to act as Assessor. Conditions are not yet available.

DONCASTER: GRAMMAR SCHOOL

The Doncaster Town Council, the Education Committee and the Governors of the Grammar School are promoting a competition for a new Grammar School. The competition will be open to Registered Architects in private practice having an office within the rating area of the town of Doncaster on 1 January, 1935, to any old boy of Doncaster Grammar School who is a Registered Architect and in private practice, and to the following architects nominated by the President of the R.I.B.A.:—Mr. C. T. Adshead [A.], Mr. Leonard Barnish [F.], Messrs. Buckland and Haywood [FF.], Mr. J. R. Leathart [F.], Messrs. Tatchell and Wilson [FF.], and Messrs. William and T. R. Milburn [FF.].

Assessor: Professor W. G. Newton, M.A. [F.].

Premiums: £200, £100 and £75.

Last day for receiving designs: 17 June 1936.

Last day for questions : 21 April 1936.

Conditions of the competition may be obtained on application to Mr. G. R. H. Danby, M.A., Secretary, Education Offices, Doncaster. Deposit £1 1s.

DUNDEE : COLLEGE OF ART

The Dundee Institute of Art and Technology are to hold a competition for the Duncan of Jordanstone College of Art and Mr. J. R. Leathart [F.], has been appointed to act as Assessor. Conditions are not yet available.

EDMONTON : NEW TOWN HALL BUILDINGS

The Edmonton Urban District Council are proposing to hold a competition for new Town Hall Buildings, and Mr. E. Berry Webber [A.] has been appointed to act as Assessor. No conditions are available yet.

FOLKESTONE : PUBLIC ELEMENTARY SCHOOLS

The Folkestone Borough Council invite architects of British nationality to submit in competition designs for new Public Elementary Schools, to accommodate 650 children, to be erected at Surrenden Road, Folkestone.

Assessor : Mr. Verner O. Rees [F.].

Premiums : £200, £125 and £75.

Last day for receiving designs has been changed to 6 June 1936.

Last day for questions : 31 March 1936.

Conditions of the competition may be obtained on application to Mr. J. A. Wilkinson, Clerk of the Folkestone Borough Education Committee, Education Offices, Old Harvey Grammar School, Foord Road, Folkestone. Deposit, £1 1s.

GLAMORGAN : NEW PUBLIC HEALTH HOSPITAL

The Glamorgan County Council invite architects of British nationality to submit in competition designs for a new Public Health Hospital to be erected at Church Village, near Pontypridd, Glamorgan.

Assessors : Mr. E. Stanley Hail [F.], Vice-President R.I.B.A.

Mr. W. James Nash [F.].

Premiums : £500, £300 and £150.

Last day for receiving designs : 29 May 1936.

Last day for questions : 28 February 1936.

Conditions of the competition may be obtained from Mr. Henry Rowland, Clerk of the Glamorgan County Council, Glamorgan County Hall, Cardiff. Deposit £1 1s.

LLANDUDNO : NEW HOSPITAL

A competition is to be held for a new hospital for Llandudno and District with a total accommodation of 150 beds. The first part of the scheme to be built will not exceed 65 to 70 beds. On the nomination of the President, R.I.B.A., Mr. R. Norman Mackellar [A.], of Newcastle-upon-Tyne, has been appointed to act as Assessor. Conditions are not yet available.

LUTON : NEW SECONDARY SCHOOL

The Bedfordshire County Council invite Registered Architects of British nationality to submit in competition designs for a new Secondary School for Boys at Luton.

Assessor : Professor W. G. Newton [F.].

Premiums : £200, £100 and £50.

Last day for receiving designs : 27 May 1936.

Last day for questions : 25 March 1936.

Conditions of the competition may be obtained on application to the Clerk of the County Council, Shire Hall, Bedford. Deposit £1 1s.

NEWCASTLE-UNDER-LYME : BLOCK OF SHOPS AND OFFICES

The Borough of Newcastle-under-Lyme are proposing to hold a competition for a new Block of Shops and Offices, and Mr. H. S. Fairhurst [F.], of Manchester, has been appointed to act as Assessor. No conditions are available yet.

SOUTH SHIELDS : ASSEMBLY HALL

The South Shields Town Council propose to hold a competition for an Assembly Hall to be erected on a site at the rear of the Town Hall. Mr. Arthur J. Hope [F.] has been appointed to act as Assessor. Conditions are not yet available.

COMPETITION FOR JOINT RAILWAY RECEIVING OFFICES IN LONDON

The four main railway companies (L.N.E.R., L.M.S., G.W.R. and Southern) are proposing to hold a competition for a design for Standard Joint Railway Receiving Offices in London, and the following have been appointed to act as Assessors : Mr. L. H. Bucknell [F.], Mr. C. Grasemann, Mr. W. H. Hamlyn [F.], Mr. Charles Holden [F.], Vice-President, R.I.B.A. No conditions are available yet.

COMPETITION RESULT

HARPENDEN : NEW PUBLIC HALL.

1. Messrs. G. R. Yeats (Student), and T. A. Bull [A.], (Welwyn Garden City).
2. Messrs. Basil G. Duckett [A.] and J. S. Watson (Harrow).
3. Messrs. C. B. Pearson and Son [F., A.], (Lancaster).

Members' Column

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

NEW PARTNERSHIPS

MR. JOHN WALLACE WILLIAMSON [F.] has joined Mr. Philip Tilden [F.] in partnership, and they will practise as Tilden and Williamson at 39 St. James's Street, London, S.W.1 (Telephone : Regent 4129), to which address all trade catalogues should be sent.

MR. SYDNEY DAWE [F.], having taken into partnership Messrs. Richard J. and Peter G. J. Carter [A.A.], the new style of the firm will be Messrs. Dawe & Carter, Chartered and Registered Architects, Surveyors, and the practice will be continued at 83 High Street, Watford.

OFFICE ACCOMMODATION

Two well-lit ground floor offices to be let in Temple, about 17 ft. by 15 ft. 6 in. and 13 ft. by 8 ft., with entrance hall. Rent £60 p.a.—Apply Box No. 2036, c/o Secretary R.I.B.A.

SHARE IN OFFICE AVAILABLE

PRACTISING A.R.I.B.A., with excellent office address in Westminster, would share office with other architect working either independently or in collaboration. Rent, including reasonable use of telephone, all services, and all-day free car park, £35 p.a.—Box No. 1036, c/o Secretary R.I.B.A.

PARTNERSHIPS WANTED

F.R.I.B.A., with wide and varied experience in London and the Far East, returning to England in May, would like to discuss the possibility of partnership or purchase of practice with another member ; South of England, seaside, preferred ; capital available.—Box No. 7336, c/o Secretary R.I.B.A.

FELLOW, age 69, started practice in 1911, whose income has fallen last two years, desires to meet a young architect who wants to associate with an experienced architect. Offices situated in Bloomsbury.—Box No. 2636, c/o Secretary R.I.B.A.

APPOINTMENT

MR. C. ST. C. R. OAKES [J.]

MR. COLIN ST. CLAIR RYCROFT OAKES [J.], has been appointed by the Government of Bengal as Temporary Second Architect. Mr. Oakes will embark for India on the 28 March 1936.

ASSISTANT WANTED

WINSTON WALKER [J.], A.A.Dipl., requires assistant for his Dunmow (Essex) office, with view to future partnership.—Reply in first instant to 6 Gregory Place, Kensington, W.3.

CHANGES OF ADDRESS

MR. J. L. COHEN [J.] has moved his offices to 100 Shoot-up Hill, N.W.2.

MR. CHAS. W. FOX [J.], has now changed his address to 8 Southampton Street, W.C.1. Catalogues will be welcomed.

MRS. PHYLIS E. MITCHELL BLACKWELL [J.], has changed her address to "Leadley House," Welham Road, Norton, Malton, Yorks. Tel.: [Malton 307].

MINUTES VIII

SESSION 1935-1936

At the eighth general meeting of the Session 1935-1936, held on Monday, 23 March 1936, at 8 p.m.

Mr. Percy E. Thomas, O.B.E., President, in the chair.

The meeting was attended by about 150 members and guests.

The minutes of the seventh general meeting, held on 9 March 1936, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Col. Joseph Spain, O.B.E., elected Associate 1895, Fellow 1911.

George Hubbard, F.S.A., elected Associate 1895, Fellow 1895, transferred to Retired Fellowship 1929. Mr. Hubbard was Vice-President from 1912 to 1915 and from 1922 to 1923, and served on the Council from 1904 to 1905, from 1908 to 1915, and from 1917 to 1923.

Albert Reginald Powys, C.B.E., elected Associate 1905.

And it was resolved that the regrets of the Institute for their loss be entered on the minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Associates:

A. R. Clark. C. O. Tremear. C. S. Whatmore.

Licentiate:

C. F. J. Thurley.

Students:

K. Beale. S. C. Goodeham. G. H. Ineson. A. H. V. Jones.

Mr. W. H. Ansell, M.C. [F.], having read a paper on "Architectural Education" a discussion ensued, and on the motion of Mr. T. A. Darcy Braddell [F.], Chairman of the R.I.B.A. Board of Architectural Education, seconded by Sir Walter Moberly, D.S.O., M.A., a vote of thanks was passed to Mr. Ansell by acclamation and was briefly responded to.

The proceedings closed at 9.52 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 26 Buckingham Gate, London, S.W.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which,

in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement, and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

This scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies.

The benefits under the scheme include:—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1. but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependent from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

Pension benefit only may be secured if desired and the pension commuted for a cash sum.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1936.—25 April; 9, 23 May; 6, 27 June; 18 July; 8 August; 5 September; 17 October.

